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**From the American Enlightenment  
(cantata for soprano, mezzo-soprano, tenor, baritone  
and piano quintet on texts of Philip Freneau)**

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**From the American Enlightenment**  
**(cantata for soprano, mezzo-soprano, tenor, baritone**  
**and piano quintet on texts of Philip Freneau)**

**by**

**Lane Scott Harder, B.M.; M.M.; M.M.**

**Treatise**

Presented to the Faculty of the Graduate School of  
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for the Degree of

**Doctor of Musical Arts**

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## **Dedication**

To my family – you have given me everything. Loving and supporting me through the endeavor of finishing this document must be what Robert Hayden referred to as the “austere and lonely office” of love, because I fear that I did not reciprocate the immense love and support that you have given me. I am eager to repay the lost hours to each of you, Mom, Dad, and Lana. I did not move back to Texas for nothing, after all.

## **Acknowledgements**

First and foremost, I am immensely grateful to my supervisor, Dan Welcher. Dan, you are an exemplar not only of a great teacher but also of a great musician. Thank you for showing me, by example, what a great musician is and can (and should) do. I am grateful for your exacting standards; being subject to them has cast my deficiencies into sharp relief and has made me see strengths in my music that I did not know were there. This extends to the other two composers on my committee, Drs. Donald Grantham and Yevgeniy Sharlat. Each of you has served to help develop my own “composer’s conscience,” and I will carry your collective and individual wisdom with me from now on. Your dedication to craft and to education are, by turns, inspiring and encouraging. For every opportunity that has been afforded me through the outstanding composition department at The Butler School of Music, I am so very grateful. To Dr. Robert Freeman, thank you for showing me new horizons and new possibilities for a life in the world of music, and thank you for believing in me enough to think that I could make a difference in the world of classical music in the 21<sup>st</sup> Century. To Lauren Webb, thank you for being the good sport that you are in consideration of another music dissertation.

I further wish to acknowledge my colleagues in the departments of composition and theory, starting with the other composers working on dissertations concurrently with me: Zack Stanton, Ian Dicke, and Justin Capps. Thanks for commiserating, for giving advice, for talking me down off the proverbial ledge, and for generally being great human

beings and musicians. To all the other composition students and faculty in the department (including Drs. Russell Pinkston and Bruce Pennycook), thank you for asking about the dissertation and listening to me bore you to tears while talking about it. I am also grateful to my officemates in the Department of Theory, namely Alex Newton, Sean Johnston, and Joey Love. Each of you has, in your own way, been irreplaceable to me in the process of completing this document. You have helped me and encouraged me in ways that I cannot possibly begin to enumerate.

Former students should be mentioned as well, as many of them have continued to play a significant role in my life and in the life of this project. Specifically, I am grateful to Hermes Camacho and Pierce Gradone. Crossing paths with you has made a tremendous difference in my life; it has been an honor to work with you and go to school with you. Thanks for continuing to hold such high musical standards for yourselves and for others.

I am also grateful to my fellow colleagues at the European American Musical Alliance, Dr. Philip Lasser and Dr. Benjamin C.S. Boyle. Your influences are, quite literally, all over this piece.

I am also grateful to my colleagues at Texas Performing Arts, specifically Kathy Panoff, Joe Randel, and Luis Seija. It has been a tremendous honor to work with each of you, and doing so has informed much about this piece, even down to answering the question, “Why is a secular cantata even necessary in the 21<sup>st</sup> Century?”

To my students, for always asking, “How’s the dissertation going?” and at least pretending to be interested in the answer, and for being truly great people, thank you. I

will miss working with you, my young colleagues.

Additional thanks are absolutely in order for Emily Ward, Stephanie Pollock, Brad Raymond, and Brian Pettey: truly the “dream team” of singers. Each of you agreed to perform this piece, but logistics got in the way. One day maybe we can make it happen. This gratitude extends to Christina Wright-Ivanova who also expressed a willingness to perform or record the piece, though logistics also prevented it. I am also grateful to Audrey Fernandez-Fraser and her work at the Humanist Community Project at Harvard. Thank you, Audrey, for being interested in the cantata and for your encouragement to strike out and write such a piece.

I would be remiss if I did not mention the originator of the idea for this project, though he had no way of knowing it while he was alive: Christopher Hitchens. It was he who quoted (in his book, *Thomas Paine’s Rights of Man*) Joseph Mather’s 1791 parody of “My Country, ‘Tis of Thee” that was written, perhaps, to echo the collective national sentiment expressed in *Rights of Man*, published the same year.<sup>1</sup> Through my exploration of Hitchens’s writing on the American Enlightenment, the Barbary Wars, human rights around the world, and the “American experiment” in general, I came to develop a curiosity about American Enlightenment-era poetry, which led me to the work of Philip Freneau. Hollywood could not have better scripted the moment when I discovered that Hitchens had died. I was copying the text of the first chorale of the cantata, *On the Death of Dr. Benjamin Franklin* into the score. After I copied the lines:

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<sup>1</sup> Hitchens, Christopher. *Thomas Paine’s Rights of Man: A Biography*. New York: Grove Press, 2006. 2-4.

*“So long accustomed to your aid,  
the world laments your exit made;  
So long befriended by your art,  
Philosopher, ‘tis hard to part!”*

I took a break from working and read about his death on Facebook. I would dedicate this work to him and to his memory, but I have already dedicated pieces to him, and so it might seem a bit much to do so.

Finally, my heart goes out to my girlfriend, Fawn Huber. Fawn, you have lived and breathed this entire document alongside me every step of the way. Every draft, every proof, every line of text, every slur, and every dynamic carries with them your kind encouragement and patient understanding. I will never forget the extraordinary kindness that you have shown me through this process. You are irreplaceable to me.

**From the American Enlightenment**  
**(cantata for soprano, mezzo-soprano, tenor, baritone**  
**and piano quintet on texts of Philip Freneau)**

Lane Scott Harder, D.M.A.

The University of Texas at Austin, 2012

Supervisor: Dan Welcher

*From the American Enlightenment* is a secular chamber cantata for soprano, mezzo-soprano, tenor, baritone, and piano quintet, and it is based on the poetry of Philip Freneau. The overwhelming organizational principle of the music is the spiraling key relationships and their unfolding from sharp keys and their enharmonics (when the poetry deals with political radicalism) through to keys with more naturals in them (as the poetry begins to deal more with the cycle of life and naturalism), terminating on C major. Another localized organizational parameter concerns the specific musical motives (both motives of pitch and motives are rhythm) that are used in many guises throughout the work and that are used to construct themes, all with an eye toward unifying the musical materials over time and across movements. My analysis of the work deals with these two subjects as well as harmony and harmonic doubling, counterpoint, key centers within movements, and others as necessary. I will also discuss pre-existing works in various genres that influenced my piece. I begin the paper with background on the reasons for

writing the piece, an outline of the American Enlightenment, and a brief discussion of the author of the texts, Philip Freneau.

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## Chapter 1

### Motivations for the piece

#### 1.1 Music and Risk

The decision to write this piece, as decisions to write all of my pieces do, came from a place of necessity. Many of my pieces arise from the desire to solve a particular musical problem or meet a specific musical challenge (of form, instrumentation, etc.).<sup>1</sup> It is rare that extra-musical ideas suggest music to me, but this project seemed to coalesce into a fully formed idea from a number of sources. All the same, a cantata seems like an unlikely choice for me for my final project at the University of Texas. I am not a singer, nor am I a pianist (of any respectability), nor am I a string player. While I have written a number of vocal works (some of which have met with the success of multiple performances), a few pieces for piano, and a few pieces for strings, I have never written for this combination. My decision to plunge into this previously unknown territory, then, speaks to the strength of two of my closely held convictions.

Firstly, I have always sought to take risks in the music that I write. It would have been relatively easy for me to fall back on what I know best (percussion, chamber winds, voice and piano) and turn in an unchallenging dissertation. I have tried, instead, to push myself into what has proven to be an immense challenge: to sustain musical interest and unity over the course of several movements and several texts, in a number of styles and musical affects, for a combination of instruments for which I had not previously written.

Secondly, the motivation for using the texts that I chose is one that has pervaded my entire life, not simply my musical life. The ideas (and ideals) put forth in the texts are

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<sup>1</sup> I do not always succeed in doing these.

ones in which I believe very strongly. Throughout history, the gains made by the human race in human rights, education, freedom of press, speech, and assembly, the rights of women, the valuation of science, the valuation of reason and free inquiry, and many others have usually come in spite of institutional opposition. One need only read of many states' opposition to federal health care measures, (Arizona state Senator Debbie Lasko's proposed Arizona law that would "...give employers the power to request that women being prescribed birth control pills provide proof that they're using it for non-sexual reasons",<sup>2</sup>) the state of Kansas removing the study of evolution from science classrooms,<sup>3</sup> and the appalling state of abstinence-only education<sup>4</sup> to be pressed to ask, "Did the United States once stand for Enlightenment-era values or did it not?" It is this question, ultimately, that got me thinking about writing a piece of music in response to the current state of things.

## **1.2 Political climate**

We seem to live in an era in which science and reason are not only denied and marginalized but also mocked by members of the government and the press. This state of things is probably nothing new, but it stands in sharp relief to the immense gains being made in the scientific community, for instance. One need only contrast the protests of the Topeka, Kansas-based Westboro Baptist Church with the mapping of the human genome, two events that have gone on concurrently in our own century, to witness this dichotomy.

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<sup>2</sup> Erin Gloria Ryan, "Law will allow employees to fire women for using whore pills." March 3, 2012. <http://jezebel.com/5893011/law-will-allow-employers-to-fire-women-for-using-whore-pills>, Accessed 4.10.12

<sup>3</sup> Peter Dizikes, "A real monkey trial." May 13, 2005. [http://www.salon.com/2005/05/13/kansas\\_5/](http://www.salon.com/2005/05/13/kansas_5/), Accessed 4.10.12

<sup>4</sup> Martha Kempner, "Sexual health roundup states have made little progress on sex education." April 9, 2012. <http://www.rhrealitycheck.org/article/2012/04/09/sexual-health-roundup-states-have-made-little-progress-on-sex-education-0>, Accessed 4.10.12

If the Westboro Baptist Church seems like too easy a target, consider the refusal of some individuals and organizations to accept criticism and satire against them. The 2005 publication of cartoons satirizing Mohammed in the Danish newspaper *Jyllands-Posten* raised the ire of many around the world, prompting many European newspapers to reprint the cartoons so that readers could see what all the fuss was about, but as Christopher Hitchens pointed out, American press outlets were not so eager to do so:

Anyway, last week, almost every Danish newspaper made a deliberate decision to reprint the offending cartoons. Perhaps, if you live in most of the countries where this column of mine is syndicated or reprinted, you wonder what all the fuss can have been about. Certainly, if you live in the United States or Britain, you will be wondering still. This is because your newspapers have decided for you—as with Butz—that you must be shielded from the unpalatable truth. Or can it really be that? We live in the defining age of the image and the picture; how can it be that the whole point of an entirely visual story can be deliberately left out? .....I have a feeling that the decision to protect you from the images was determined this time by something as vulgar as fear.

The cowardice of the mainstream American culture was something to see the first time around. The only magazines that bucked the self-censorship trend, or the capitulation to undisguised terror, were the conservative *Weekly Standard* and the atheist *Free Inquiry*—two outlets (for both of which I have written) with a rather small combined circulation. Borders thereupon pulled *Free Inquiry* from its shelves, with the negligible consequence that I will never do a reading or buy a book at any of its sites ever again. (By the way, I urge you to follow suit.) I think it's pretty safe to say that most Americans never even saw this sellout going on. But that was because their own newspapers were too shamefaced to report a surrender of which they were themselves a part.<sup>5</sup>

The American Sociological review recently published its conclusions from a study that trust in science among conservatives and Republicans has declined “precipitously” since 1974. On this subject, a recent Los Angeles Times article reads, in part:

Science has also increasingly come under fire, Gauchat said, because its cultural authority and its impact on government have grown. For years, he said, the role science played was mostly behind the scenes, creating military equipment and sending rockets into space.

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<sup>5</sup> Christopher Hitchens, “Truth and consequences.” February 18, 2008. [http://www.slate.com/articles/news\\_and\\_politics/fighting\\_words/2008/02/truth\\_and\\_consequences.html](http://www.slate.com/articles/news_and_politics/fighting_words/2008/02/truth_and_consequences.html), Accessed 4.10.12

But with the emergence of the Environmental Protection Agency, for example, scientists began to play a crucial and visible role in developing regulations.

Jim DiPeso, policy director of Republicans for Environmental Protection, has been trying to move his party to the center on issues such as climate change, but he said many Republicans were wary of science because they believed it was ‘serving the agenda of the regulatory state.’<sup>6</sup>

Lest the other side of political and ideological persuasions be spared the same scrutiny, consider the recent firing of what NBC refers to as a “seasoned” producer for what an internal probe at NBC uncovered as a deceptive edit in a recording of the 9-1-1 call placed by George Zimmermann on the night of Trayvon Martin’s alleged murder. Many have speculated that this edit was made in order to fit into a particular narrative about race and to paint Zimmermann as a racist. This and other instances of disinformation in the media are particularly disturbing since, according to Al Gore in *The Assault on Reason*, “[Our Founders] realized that a ‘well-informed citizenry’ could govern itself and secure liberty for individuals...”<sup>7</sup> Keeping citizens uninformed or misinformed is surely not consistent with the concept of a free press.

In barely our second decade into that century, the United States finds itself continually in a vortex of political divisiveness of the worst possible kinds. Discord over any number of issues is certainly nothing new. (One need only read *The Federalist Papers* and early drafts of the Constitution to see how divisive our founding fathers truly were.) This collective dissent has manifested itself as it often has at various points in our nation’s history: anger at the federal government. In my third month of composing this piece, I encountered a story by Scott Neuman (NPR) entitled, “Congress Really Is as Bad as You Think, Scholars Say.” The article states that a Gallup poll from that month

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<sup>6</sup> John Hoeffel, “Conservatives’ trust in science has declined sharply.” March 29, 2012. <http://articles.latimes.com/2012/mar/29/nation/la-na-conservatives-science-20120329>, Accessed 4.10.12

<sup>7</sup> Gore, Al. *The Assault on Reason*. New York: The Penguin Press, 2007. 12

(December, 2011) concluded that only 11 percent of Americans approved of Congress and their ability to effect change in the country.<sup>8</sup> The usual suspect is, in part, to blame: deadlock stemming from political ideology preventing political compromise. Even if there is a reason to level anger at the government, then, according to some, this inefficacy of our elected leaders is surely not what the founders of our country had in mind, especially since it often seems to impede progress and evolution of a healthy, enlightened society.

### **1.3 As a reminder of American Enlightenment values**

The mistrust of science, marginalization of women's rights in matters of reproductive health, the manipulation of facts (not only in the media but by the media), and the inefficacy of government are not only the tip of the iceberg in the assault on Enlightenment values, but they are also surely nothing new. The fact that these practices still continue are appalling by any standard, but that they are propagated in a Western, democratic country, particularly one that fought so hard for Enlightenment ideals and practices is a mystery. It seems that now, perhaps more than ever, the Enlightenment should be revisited and examined. Music is one of the most powerful ways to do this, and so it was to music I turned to say a thing or two about my beliefs on this subject.

### **1.4 Performability and adaptability**

It further occurred to me, in carrying out research for this project, that I had not heard any American Enlightenment-era poetry set to music for a concert setting. I have since learned of settings of Philip Freneau's poetry by Frederick Jacobi, Robert Braine,

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<sup>8</sup> Scott Neuman. "Congress really is as bad as you think, scholars say." December 27, 2011. <http://www.npr.org/2011/12/27/144319863/congress-really-is-as-bad-as-you-think-scholars-say>, Accessed 4.10.12



and Herbert Haufrecht. Recordings of these works were inaccessible to me (if any exist), and so I have not had the occasion to hear other settings of Freneau's poems, specifically. It seemed that a vocal piece would be the most direct expression of the ideals of the verse of the period. A work for solo voice and an instrumental combination seemed feasible, but some of the texts that were the most suitable for setting would greatly benefit from a number of voices, not just one. The possibility of a choral work seemed promising, but I had a performance in mind (I wished to have had a performance of the work before I turned this document in), and getting a choir to perform it, even parts of it, seemed like a formidable challenge on such relatively short notice.

It was then that I thought of my friend and fellow composer Benjamin C.S. Boyle's cantata, *To One in Paradise*.<sup>9</sup> It exists in two forms: the first was premiered by Bachanalia, a chamber orchestra based in New York, and four solo singers, while the second is a version for full chorus, soloists, and orchestra. The version that Bachanalia premiered consisted of a chamber string ensemble with no piano. It was then that the idea of four solo singers and piano quintet emerged as the best, most executable version of my idea for the cantata. A piece for smaller forces is usually more practical than one for a large ensemble.

The performability of this work is an important factor to me. After all, it is not a blindly patriotic work meant to invoke vague patriotic feelings. It deals with very specific subject matter, even if that subject matter has a patriotic bent to it, but more than anything, it is a piece that I want to be accessible to audiences (and to myself as the first audience member). It is the ideas presented in the text as much as the music that I want

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<sup>9</sup> Benjamin C.S. Boyle, *To One in Paradise* (New York, NY: Russel Editions, 2005).

audiences to hear.

With this aim toward performability, there is also one of adaptability. Should the occasion ever arise, I would like to adapt the work for a larger ensemble of singers and instrumentalists. Strings and a keyboard can certainly evoke a lot of drama and varying moods and affects, but the allure of an imaginary chorus intoning the opening line of the third movement (“Rejoice, O Death!”) is irresistible. Nonetheless, my desire was to treat the performing forces for what they are: a nonet and not a large ensemble. Achieving the most successful realization of my concept for this piece has always been a goal of mine, although the fear of not succeeding has always served as a backdrop to my thinking, primarily because it is a piece with no specific, pre-existing model, though it does have partial models; attempting to do so reminds me of a quote from Francis Ford Coppola in a conversation on the set of *Apocalypse Now*, “My greatest fear is to make an embarrassing...pompous film *on an important subject*.”<sup>10</sup>

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<sup>10</sup> *Hearts of Darkness: A Filmmaker's Apocalypse*. DVD. Directed by Fax Bahr and George Hickenlooper. San Francisco: American Zoetrope, 1991, 3:36

## Chapter 2

### The American Enlightenment

#### 2.1 Brief outline

The dates of what is considered the American Enlightenment period vary, but it is generally accepted that its seeds were planted in the early 18<sup>th</sup> Century (1715) and lasted until roughly 1789, though its influence continued to be felt in Europe, particularly during the French Revolution (thanks, in part, to the work of Thomas Paine).<sup>11</sup> John Locke's theories (social contract theory, specifically) were of particular importance to American thinkers and activists, and it is believed by many historians that the phrase "life, liberty and the pursuit of happiness" is a distillation of Locke's phrase "no one ought to harm another in his life, health, liberty, or possessions."<sup>12</sup>

The age is characterized by an emphasis on liberty, religious tolerance, and efforts to reconcile science and religion. The ideals of the greater Enlightenment period were evident in the United States as well, including an increase in empiricism and scientific rigor (as suggested in Immanuel Kant's essay "Answering the Question: What is Enlightenment?"),<sup>13</sup> an emphasis on freedom, democracy, and critical thinking,<sup>14</sup> a desire to be guided by rationality rather than by superstition and myth,<sup>15</sup> racial and sexual equality, freedom of press, elimination of religious authority from legislative decision

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<sup>11</sup> Hitchens, Christopher. *Arguably*. New York: Twelve, 2011. 161

<sup>12</sup> John Locke. "Second Treatise of Government." Posting date: July 28, 2010 <http://www.gutenberg.org/files/7370/7370-h/7370-h.htm>, Accessed 4.10.12

<sup>13</sup> Immanuel Kant. "What is Enlightenment?" <http://www.columbia.edu/acis/ets/CCREAD/etscc/kant.html>, Accessed 4.10.12

<sup>14</sup> Zafirovski, Milan. *The Enlightenment and its Effects on Modern Society*. New York: Springer, 2011. 144

<sup>15</sup> James Hughes. "Problems of Transhumanism: the Unsustainable Autonomy of Reason." January 8, 2010 <http://ieet.org/index.php/IEET/print/3641>, Accessed 4.10.12

making and education, and (by extension) full separation of church and state.<sup>16</sup>

The origins of the philosophies of the period are diverse. Bertrand Russell felt that it was a response to the Catholic counter-reformation, while Jonathan Israel maintains that the ideals themselves on which the Enlightenment is based caused the dramatic changes in societies that it inhabited, dismissing the social and economic attachments to their emergence.<sup>17</sup> Ultimately, the various strands of thought that emerged from the Enlightenment period affected all spheres of society including government, journalism, labor, education, religion, economics, and the arts. Suffice it to say, however, that the American Enlightenment brought about some of the most important social changes in history, shifting the balance of power from hereditary monarchy and other institutions to individuals. Perhaps the Enlightenment was the natural, historical extension and outcome of the signing of the Magna Carta in 1215.<sup>18</sup>

## **2.2 Current and recent works on and concerning the American Enlightenment**

Lest I be accused of being a proverbial St. John in the Desert, railing against the current political and intellectual climate in the United States, calling for a return to American Enlightenment values, I hasten to add that I am not the only one interested in such a course of action. Mark G. Spencer has recently compiled an *Encyclopedia of the American Enlightenment* (available in December of 2012), billing itself as “the first

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<sup>16</sup> Israel, Jonathan. *A Revolution of the Mind: Radical Enlightenment and the Intellectual Origins of Modern Democracy*. New Jersey: Princeton University Press, 2010. vii-viii

<sup>17</sup> Israel, Jonathan. *Enlightenment Contested: Philosophy, Modernity, and the Emancipation of Man 1670-1752*. New York: Oxford University Press, 2006. vff

<sup>18</sup> On a personal note, I have seen two of the four surviving copies of the original Magna Carta, one in the British Library and one in Salisbury Cathedral.

reference work” on the subject.<sup>19</sup> Recently, other books on the subject have made their way to the marketplace as well, including Gertrude Himmelfarb’s *The Roads to Modernity: The British, French, and American Enlightenments*<sup>20</sup> and Darren Staloff’s *Hamilton, Adams, Jefferson: The Politics of Enlightenment and the American Founding*.<sup>21</sup> Stanford University is currently featuring an online exhibition of American Enlightenment artifacts and materials.<sup>22</sup> In 2010, New York University posted an entire lecture on the subject on its YouTube channel, given by Professor Cyrus Patell as part of its Open Ed series.<sup>23</sup> Christopher Hitchens gave the American Enlightenment a central place in his political writings, showing up as recently as the first essay (“Gods of Our Fathers: The United States of Enlightenment”) in his collection, *Arguably* (2011).<sup>24</sup> Although the jury is still out about whether or not one might consider these examples as being indicative of a resurgence of interest in the subject, my general conclusion about these and other explorations of American Enlightenment ideals is that there is at least a baseline interest in many spheres of society. One might naturally conclude, then, that there may well be an audience for a cantata written on the same subject.

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<sup>19</sup> Spencer, Mark G. (ed.) *Encyclopedia of the American Enlightenment*. London: Thoemmes Continuum, 2012

<sup>20</sup> Himmelfarb, Gertrude. *The Roads to Modernity: The British, French, and American Enlightenments*. New York: Vintage Books, 2005.

<sup>21</sup> Staloff, Darren. *Hamilton, Adams, Jefferson: The Politics of Enlightenment and the American Founding*. New York: Hill and Wang, 2007.

<sup>22</sup> Caroline Winterer. lib.stanford.edu. <http://lib.stanford.edu/american-enlightenment>, Accessed 4.10.12

<sup>23</sup> Cyrus Patell. “The American Enlightenment.” <http://www.youtube.com/watch?v=gY8zNxMk6PI>, Accessed 4.10.12

<sup>24</sup> See citation in footnote 11.

## Chapter 3

### Philip Freneau

#### 3.1 Biographical sketch

Philip Freneau (1752-1832) was born in New York City. Raised in Monmouth County, New Jersey, he enrolled in the College of New Jersey, (current-day Princeton University), in 1768 to study divinity, fulfilling a dream of his father, wine merchant Pierre Fresneau. James Madison was a close friend of Freneau at the College of New Jersey, and this relationship would later lead to Freneau being appointed editor of the *National Gazette*, a partisan, anti-Federalist newspaper. He graduated in 1771, having written the poetical *History of the Prophet Jonah*, and, with Hugh Henry Brackenridge, “The Rising Glory of America,” which Brackenridge read at the commencement exercises to what is described as “a vast concourse of the politest company.”<sup>25</sup>

He also pursued a further study of theology, but gave this up as well after about two years. As the Revolutionary War approached in 1775, Freneau wrote a number of anti-British pieces. However, by 1776, Freneau left America for the West Indies, where he would spend time writing about the beauty of nature. In 1778, Freneau returned to America, and rejoined the patriotic cause. Freneau eventually became a crewmember on a revolutionary privateer, and was captured in this capacity. He was held on a British prison ship for about six weeks. This unpleasant experience (in which he almost died), detailed in his work, "The British Prison Ship" would precipitate many more patriotic and anti-British writings throughout the revolution and after. For this, he was nicknamed

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<sup>25</sup> Emory B. Elliott, Jr., “Freneau, Philip [Morin]”  
etcweb.princeton.edu/CampusWWW/Companion/freneau\_philip.html, Accessed 4.10.12

"The Poet of the American Revolution".

He married in 1790 and became editor of the New York Daily Advertiser. Not long afterwards, he was approached by his old friend James Madison and (then) Secretary of State Thomas Jefferson to edit the aforementioned National Gazette. Jefferson further hired Freneau to work as a translator for the State Department, for which he was roundly criticized, since Freneau spoke no foreign languages other than French (in which Jefferson was fluent).

The National Gazette was a vehicle for Jefferson, Madison, and others within the government to criticize Alexander Hamilton's policies. It also leveled personal attacks, including many on George Washington during his second term. After the paper was discontinued, Freneau returned to a rustic, almost ascetic life in New Jersey where he wrote a great deal on politics and nature. He froze to death at the age of 80 while returning home from a long walk, and he is buried in a cemetery that bears his name in Matawan, New Jersey.<sup>26</sup>

Harry Hayden Clark pointed out, in the first edition of what he refers to as the first "popular edition" of his poetry, that "...Jefferson credited Philip Freneau with having 'saved our constitution which was galloping fast into monarchy,'" and further that "E.C. Stedman traced to Freneau 'the first essential poetic spirit in America.'"<sup>27</sup>

It must be observed that, while it seems strange to read about partisan bickering among our founding fathers (that awful collective term, usually meant to imply a unity of thought on one religious matter or another whenever it is invoked in contemporary punditry), the Federalists and Democrats waged considerable battles in the press and in

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<sup>26</sup> Clark, Harry Hayden (ed.). *Poems of Freneau*. New York: Hafner Publishing Co. xxiv

<sup>27</sup> Ibid., xiii

the halls of government. It was not until after they fought side-by-side against the British and turned to the business of ongoing government that their differences became clear.<sup>28</sup>

Federalists tended to distrust human nature and advocated a strong government to protect property (they derived from Puritans and Whigs), while Democratic thought may be traced to what Clark refers to as "...a) the liberty and equality of the agrarian and cosmopolitan frontier and the masses; b) the influence of radical English thinkers such as Locke, Shaftesbury, Priestley, Paine, and Godwin; and c) the idealists who motivated the French Revolution."<sup>29</sup>

### 3.2 Poetic themes

Clark goes on to write, of a central principle that motivated Freneau's political and poetic interests:

Such a principle is found, I think, in Freneau's naturalism, which may be likened to the hub of a wheel, from which the spokes of his varied activities radiate. His is the naturalism of the eighteenth century [sic] which involved a fresh interest in nature, the belief that nature is a revelation of God, humanitarian sympathy for the humble and oppressed, the faith that man is naturally good, that man led an idyllic and benevolent life in a primitive past before the advent of civilization, and the radical doctrine that the golden age will dawn again when man modifies the institutions which are responsible for existing evil..<sup>30</sup>

From Freneau's naturalism, then, emerges a rational principle. "Lands, seas, flowers, trees, beasts, and man are 'but thoughts on Reason's scale combin'd,/Ideas of the Almighty mind.'"<sup>31</sup> From his naturalism springs his sense of political radicalism, anti-royalism, and their attendant satire. Because he had a strong faith in "natural goodness,"

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<sup>28</sup> Ibid, xxvi

<sup>29</sup> Ibid, xxvi (He adds, poetically, "And with this dissenting, deistic, agrarian, anti-capitalistic, anti-British, optimistic frontier, as well as with Hamilton's 'people of no particular importance, Freneau was in hearty accord; he became their spokesman, and as 'the leading editor in America' he aided in crystallizing the democracy of the West...")

<sup>30</sup> Ibid., xiii

<sup>31</sup> Ibid., xxxviii



he believed that man should have “absolute freedom.” Any people or activity that opposed this worldview, then, was fair game for attack, either by the pen or sword.<sup>32</sup>

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<sup>32</sup> Ibid., xl

## Chapter 4

### Organization of the music

#### 4.1 General influences and specific examples

The influences on my cantata come from a number of diverse sources and genres. Pieces for chorus and organ, piano quintets, art song, and other combinations of voice, piano, and strings have all brought something to bear on this work. When I started thinking about the dissertation, the very first piece I listened to was an old favorite, Gabriel Fauré's *Quintette pour piano et cordes n°1*, op.89. This piece has always struck me as a wildly original take on the piano quintet genre with its transparent textures, its subtle rhythms, and its non-functional harmonies, all the while inhabiting the sorts of music that strings and piano play extremely well together.<sup>33</sup> An obvious example of this influence is in the first movement of the Fauré:

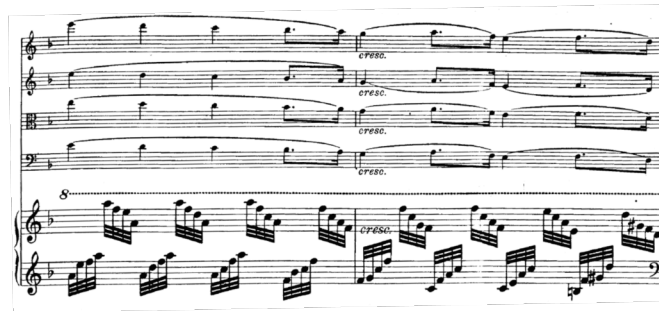


Figure 4.1. Gabriel Fauré's *Quintette pour piano et cordes n°1*, op.89, m. 16-17

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<sup>33</sup> I hasten to add that I have always found Fauré to be one of the most misunderstood and unexamined composers. A higher-profile composer than I recently dismissed his music in a conversation with me as, merely, “sad French music.” When I tried to discuss his sensitivity to pitch interactions at the contrapuntal (middle ground) level and his sideways view of harmonic tendency, he would have none of it. My personal experience (in coursework taken in four schools since leaving high school) has been that his music is not taken seriously in the academy, however I have found Roy Howat's scholarship on Fauré to be invaluable. His edition of his first quintet has been an indispensable source.

Compare this general texture (which lasts for several bars in the opening) with a texture from the first movement of my piece:

The musical score for Figure 4.2 shows the opening of 'From the American Enlightenment' at measure 15. It consists of five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The string parts (Vln. 1, Vln. 2, Vla., Vlc.) are marked with a piano (*p*) dynamic and play a sustained, soft chordal texture. The piano part (Pno.) features a melodic line with a dotted-quarter note followed by three eighth notes, repeated across four measures.

Figure 4.2. *From the American Enlightenment*, m. 15

Another influence comes courtesy of Johannes Brahms's *Quintett für zwei Violinen, Viola, Violoncello und Klavier*, op. 34. I have often found scherzo movements from many well-known quintets particularly engaging (Schumann's and Schubert's come to mind), and the Brahms is no different. In fact, his dotted-quarter and three eighth-note motive served as a common motive in my own piece. Consider this passage from Brahms:

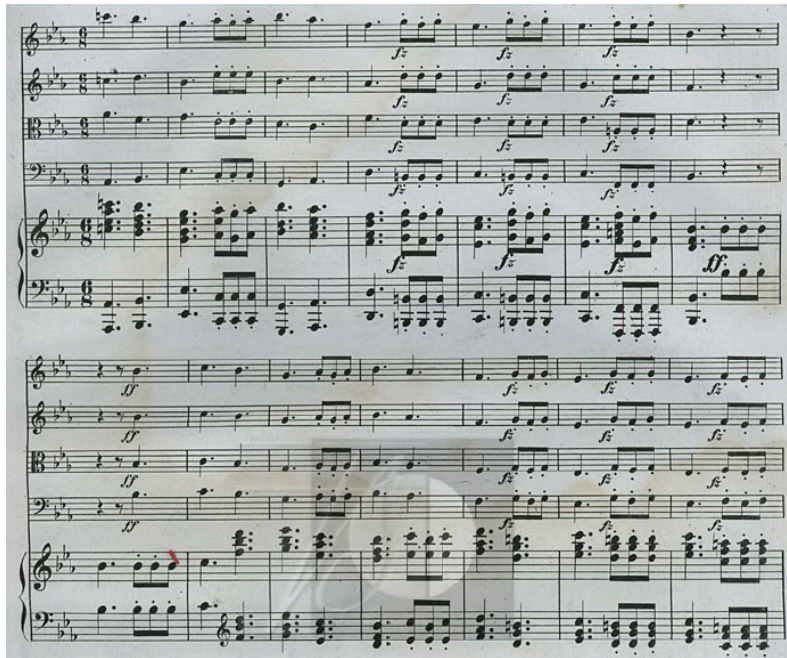


Fig 4.3. Johannes Brahms's *Quintett für zwei Violinen, Viola, Violoncello und Klavier*, op. 34, Scherzo, m. 110 – 123

One similar passage in the third movement of my piece, “On a Hessian Debarkation (Rejoice, O Death!)” reads:

Fig 4.4. *From the American Enlightenment*, m. 35 - 44

The ending of this movement bears this same rhythmic stamp, though in the form of a metric modulation coming from running sixteenth notes that precede it:

The image displays a musical score for measures 207 through 213 of a piece titled 'From the American Enlightenment'. The score is arranged for five instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The score is divided into three systems. The first system (measures 207-209) features a continuous sixteenth-note pattern in the strings, with the cello and double bass playing a more active role. The second system (measures 210-212) shows a dynamic shift to *f* (forte) and then *ff* (fortissimo) for the strings, with the piano providing a harmonic accompaniment. The third system (measure 213) concludes the passage with a final chord. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Fig 4.5. *From the American Enlightenment*, m. 207 - 213

In the penultimate movement, “The Hurricane,” it returns to unify the two “ocean-going” movements with texts about sailing, the first foreseeing doom for the Hessian forces that sail across the Atlantic, the second foreseeing doom for the first-person narrator piloting a boat through a hurricane:

Fig 4.6. *From the American Enlightenment*, m. 767 - 769

Another, smaller influence on the work came in the form of Ernest Chausson's *Chanson Perpétuelle*, Op. 37. Best known in its orchestral version, it is actually one of few works for voice and piano quintet that I could even locate to study. I was struck by the number of trills and tremolos in the texture of the music, and this surface-level activity made its way into my piece in almost every movement. Trills and tremolos are nothing new for strings and piano, of course, but as part of a textural backdrop for a singer, they proved irresistible.

It was asked of me, while I was composing the piece, what my thoughts were

about Arnold Schoenberg's *Ode to Napoleon*, Op. 41 for narrator, piano, and strings,<sup>34</sup> since it is a work for vocalist and piano quintet and specifically, like my piece, on a patriotic text. Schoenberg's piece (which I once saw arrestingly performed by the Dallas-based new music group Voices of Change) was written in 1942 at the height (or depth) of World War II and is clearly a response to the attempt at a Nazi totalitarian state, if his program notes (and their attendant references to bees and their offspring) are to be trusted, as I believe they should.<sup>35</sup> Mine has no such political ambition or allusion, nor does my work involve a narrator as Schoenberg's piece does, but four singers. Stylistically and technically, I could not find much sympathy with Schoenberg's work, however, while it is not a strong piece, in my opinion, it is very effective when performed so well in a live setting.

Probably the biggest influence on the vocal writing of my piece has been Gerald Finzi, the great British composer in the Anglican tradition. Consider this cadence in Finzi's festival anthem, *Lo, the Full, Final Sacrifice*:

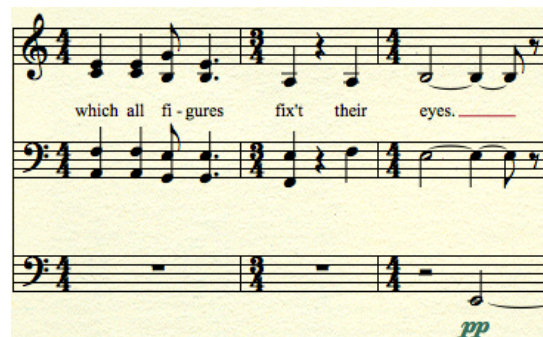


Fig 4.7. Gerald Finzi, *Lo, the Full, Final Sacrifice*, m. 28 - 30

<sup>34</sup> The title is listed this way on the Schirmer website, though some sources have it as *Ode to Napoleon Buonaparte*, Op. 41

<sup>35</sup> "Arnold Schoenberg: Ode to Napoleon, Op. 41."

[http://www.schirmer.com/default.aspx?TabId=2420&State\\_2874=2&workId\\_2874=32490](http://www.schirmer.com/default.aspx?TabId=2420&State_2874=2&workId_2874=32490), Accessed 4.10.12

Here is a similar cadence in the seventh movement of my cantata, “The Vernal Ague”:

The image shows a musical score for four vocal parts: Soprano (Sop.), Mezzo (Mez.), Tenor (T.), and Baritone (Bar.). The score is for measures 542 to 546. The key signature is one sharp (F#) and the time signature is 5/4. The lyrics are: "end - less win - ter chills the soul." The Soprano part starts with a measure rest of 8 measures. The Mezzo and Tenor parts start with a measure rest of 4 measures. The Baritone part starts with a measure rest of 2 measures. The score includes a crescendo hairpin and a dynamic marking of *p* (piano) at measure 545. The Soprano part has a melisma on the word "soul." that continues through measure 546.

Fig. 4.8. *From the American Enlightenment*, m. 542 - 546

Another strong influence (who has influenced all of my vocal writing) is Samuel Barber. Barber influenced not only specific shapes and gestures but an overall approach to the setting of the English language, which is largely devoid of melisma, unlike in the music of other composers of English-language music in which melismas have more prominence, notably that of Benjamin Britten.<sup>36</sup> All the same, consider this melodic shape in Barber’s song “The Crucifixion” from *Hermit Songs*, on the words “...Him was the grief”:

<sup>36</sup> To clarify, this is not a critique of Britten; rather it is a stylistic choice.





Fig. 4.9. Samuel Barber, *Hermit Songs* ("The Crucifixion"), m. 19-21

Here is a similar shape, sequenced, in the ninth movement of my piece, "The Vanity of Existence":

Fig. 4.10. *From the American Enlightenment*, m. 591 - 593

A specific reference is made to Barber at the end of the fifth movement, “The Political Weathercock,” where I give the performance direction “\*Recalling Barber’s ‘At St. Patrick’s Purgatory’”. With its unusual G# Aeolian harmony, it shares the same tonic as my piece, and it also shares a (mostly) compound duple meter. Mine is about a weathercock (weathervane in the form of a rooster) blowing to the “true” direction of the wind only in a storm while otherwise being blown about irregularly. It struck me that Barber’s evocation of irregular bell sounds (like a weathervane, also atop a large structure like a church) in the opening song of *Hermit Songs* was a fitting analogue. Consider Barber’s opening:



Fig. 4.11. Samuel Barber, *Hermit Songs* (“At St. Patrick’s Purgatory”), m. 1 - 3

Here is its reflection (and abstraction – the register is entirely in the treble clef, the meter is different, and the harmonies change at a slower rate) at the end of my fifth movement:

Fig. 4.12. *From the American Enlightenment*, m. 377 - 380

Fig. 4.12. *From the American Enlightenment*, m. 377 - 380

Barber’s passage is also notable for containing a rhythmic motive that was used extensively in my own piece (see 4.3).

## 4.2 Key scheme

The overwhelming organizational principle of the piece is one that unfolds very slowly over the course of the 42-minute work and also reflects the meanings of the texts in a particularly musical way. The key scheme of the piece is one that travels, systematically, through a circle-of-fifths sequence but at a particular pace. To understand its layout, one must understand the grouping together of texts in the piece.

The first five texts (“1776,” “On a Hessian Debarkation [Rejoice, O Death!],” “To

a Concealed Royalist,” “The Political Weathercock,” and “On the Death of Dr. Benjamin Franklin”) all have to do with an aforementioned central theme of Freneau’s poetry: political radicalism. In these poems (though not as much in the final one), there is lots of action and vitriol against the Crown and against royalist sentiment in general. The passions are heightened and the accusations are quick and numerous. Since tensions are raised and heightened, it seemed fitting to write the songs that set these texts in sharp keys, terminating with the Benjamin Franklin chorale with a C-sharp tonic (though it moves from C-sharp minor to C-sharp major over the course of the chorale). Sharps continue to be taken away as the piece moves through the “Intermezzo” (beginning in F-sharp and ending in B). The second half of the work deals with Freneau’s other two poetic themes, which are intertwined: naturalism and transience (the life-death cycle). Through the poems “The Vernal Ague,” “The Vanity of Existence,” “On the Sleep of Plants,” “The Hurricane,” and “Science, Favorable to Virtue,” sharps continue to be removed until the final chorale is in C major, the most “natural” key of all (fitting for a portion of the work about the natural world). The key scheme, then, might be represented thusly:

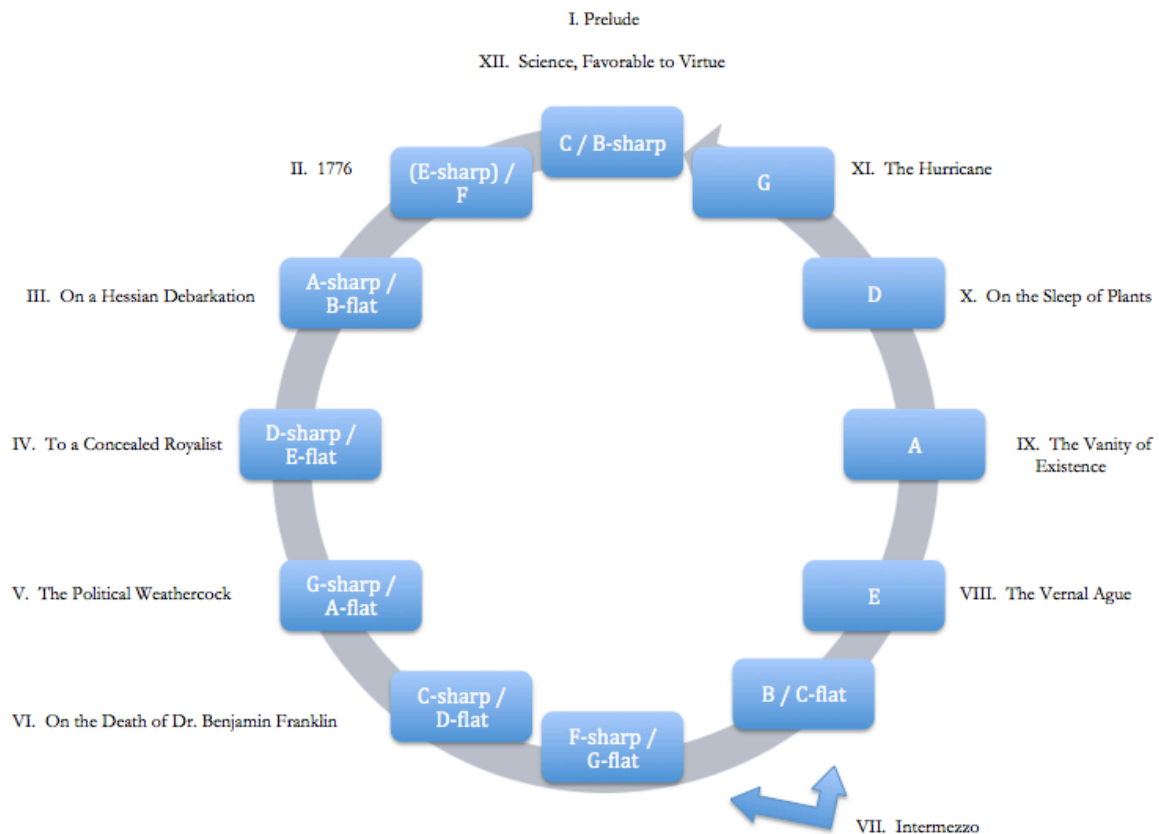


Figure 4.13. Key scheme of movements reflected as circle of fifths

The mode of each tonic may be variable. “The Hurricane,” for example, asserts G minor as the tonic key. Even though that makes it, technically, distantly related to the key of the previous movement, that key (D major) and G minor have a dominant-tonic relationship. Similarly, “The Hurricane” and “Science, Favorable to Virtue” are not closely-related (G minor and C major) at first, but the dominant-tonic interval still exists between tonics, and there is a verse of the latter movement in the key of C minor which is closely-related to G-minor. For convenience, the “Prelude” (which, technically, is in the non-key of B-sharp minor) is respelled in C minor, “1776” has F as tonic (and not E-sharp), and “On a Hessian Debarkation” is spelled in B-flat minor instead of A-sharp minor.

A more detailed discussion of key schemes within individual movements is taken up in Chapter 5.

### 4.3 Motives

There are several motives in the piece, both of pitch and of rhythm. Some derive from pre-existing models, some derive from prosody of text, and some are original. Of course, every movement has its own material that is sequenced and repeated in a number of meaningful ways (see Chapter 5), but the building blocks of the entire piece are used rather freely alone, in combination with one another, in succession, and to construct larger melodies.

Some motives have already been mentioned, but to summarize and explicate what I view the exact motives to be, there are the following:

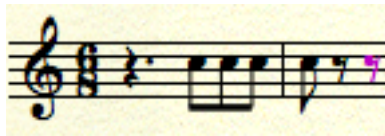


Figure 4.14. Brahms motive (B)



Figure 4.15. Boyle motive

The Boyle motive is derived from the opening of Benjamin C.S. Boyle's aforementioned cantata, *To One in Paradise*:



Fig 4.16. Benjamin C.S. Boyle, *To One in Paradise*, m. 1 – 2

This motive is used to construct the “Boyle +1” motive that appears both in “The Hurricane” and “On a Hessian Debarkation” (also the two movements with texts about sailing, since it adds one note to Boyle’s motive:



Fig. 4.17. Boyle + 1 motive

This transformation demonstrates how many of the motives can be extended (by adding notes at the end), augmented (by increasing their intervals but maintaining their basic shape), and diminished (by taking notes away). I will not exhaust each of these in this chapter, but I will mention them in the next. Neither the Brahms nor the Boyle motives are pitch-dependent. Rather, they are rhythmic motives, and as long as the strong and



weak beats are adhered to, they can function in a number of ways with a number of pitches. The other rhythmic motive in the piece is the Lombard motive:

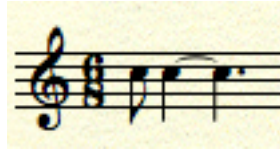


Fig. 4.18. Lombard motive (L)

The Lombard motive is called so because it is an embodiment of the Lombard rhythm, also known as a “Scotch snap.” The Lombard rhythm is simply any short note followed by a longer one (see Fig. 4.10 and Barber’s setting of the word “pity”), and it can occur in any meter or metric grouping. It is also common in Sacred Harp singing and folk music.<sup>37</sup> It is the folk element of this rhythm that interested me for this piece, because part of the overall gestalt of the piece was to compose melodies that sound like found objects, in a sense, or rather that sound like songs that one already knows. There is a lot of stepwise motion in the melodies, as a result, practically no melisma, and a preponderance of Lombard rhythms when the prosody calls for it.

There are motives of pitch as well. The first is the aforementioned motive derived from Barber’s “The Crucifixion,” (see Fig. 4.8) called the “crucifixion” motive:

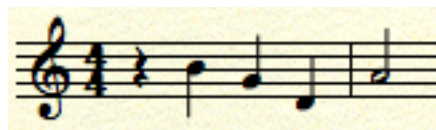


Fig. 4.19. Crucifixion motive (C)

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<sup>37</sup> “Scotch snap.” <http://www.music.vt.edu/musicdictionary/texts/Scotchsnap.html>, Accessed 4.10.12



It consists of two downward leaps and one upward leap to a pitch that is between any two of the previous pitches. This motive appears several times during the piece, as does the most pervasive motive, called the Enlightenment motive:



Fig. 4.20. Enlightenment motive (E)

It is an original motive (with no previous model), and I call it the Enlightenment motive because it appears throughout the piece, in virtually every movement, and because its basic shape represents the struggle of humankind to emerge from one sphere of existence to another through an upward struggle (step up), failure (downward step), and then encountering a breakthrough (leap up).

Two additional movement-specific motives (that make the occasional appearance in other movements) are the “Hurricane” motive, best exemplified by its appearance in the opening vocal melody of “The Hurricane”:



Fig. 4.21. *From the American Enlightenment*

(Violin I part), m. 748 – 751; “Hurricane” motive (H)

The rhythm is unimportant, though it does consist of a sustained note with three descending, shorter notes following it to a fifth note. The notes are often chromatic (not

diatonic), but this too is unimportant. The general falling shape is the only real qualifier. Finally, there is the royalist motive, appearing primarily in “To a Concealed Royalist”:

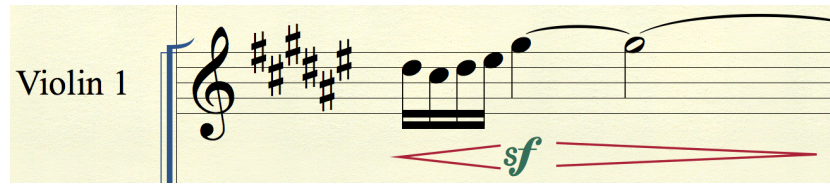


Fig. 4.22. *From the American Enlightenment* (Violin I part), m. 218

The only qualifier on this five-note motive’s design is to start on a pitch, move down, move up, move up again, and then move up one last time. This motive should be primarily (if not exclusively) stepwise, but the location of the steps and leaps are unimportant as long as the basic shape is present.

## **Chapter 5: Movement-by-movement analysis**

### **5.1 Prelude**

The “Prelude” begins in a dramatic C minor, which, according to the circle-of-fifths design of the piece is actually B-sharp respelled. The melody is that of the eighth movement, “The Vanity of Existence.” Two important harmonic devices are introduced in this movement that will be used throughout the entire piece. The first is a lowered second scale degree as part of a cadential formula (see the low F-natural at the end of bar 10; bar 11 begins a presentation of the theme in E minor). The other is the use of a whole-tone collection as a means of transitioning from one key to another, as happens in the bass parts from m. 17 through m. 22). The Brahms motive (B) foreshadows the compound duple meter of the third movement).

[Primary key areas: C minor, E minor, E major]

### **5.2 1776**

“1776” is a recitative that originates with a sonority combining the terminal E major of the previous section with the home key of F minor of the new section (m. 22). This combination of chords comes suddenly and reflects the tension in the text boiling under the surface that explodes in the next movement. It also demonstrates modal variability (major and minor) that occurs throughout the piece. The vocal entrance is notable for containing the first Enlightenment motive (m. 26), and the first Lombard motive (L) appears in m. 30 on the word “monarchs.”

[Primary key area: F minor]

### **5.3 On a Hessian Debarkation (Rejoice, O Death!)**

This movement picks up with the B motive from movement one (the first three

movements are attacca) in a whole-tone collection from m. 35 to m. 38, terminating on a louder statement of the B motive on a chord built on flat scale-degree two (Neapolitan) of the new key (B-flat minor, a respelled A-sharp minor). The first verse is presented in B-flat minor at m. 42. Fragmentations of the B motive appear in m. 49 and m. 50. An augmented Lombard rhythm appears in m. 54 on the word “German,” followed by another B motive in the left hand of the piano in m. 55. (N.B. I will not identify every appearance of every motive, but usually those that unify or tie together large sections of music.) The Boyle motive (plus an additional pitch) initiates the last line of the first verse (that also appears in movements IV and XI) in m. 65 and m. 66, followed by a more melodic Boyle motive (in the instruments) in the following two bars. Bar 70 uses the lowered second scale-degree in the upcoming key of F minor to cadence at bar 70. The melody is outlined (amid figuration) in the piano and violin I. The B motive built on lowered scale-degree two (in the bass, this time as part of a French augmented sixth chord) in m. 74 – 76 gives the new key more forceful confirmation.

The second verse is presented in F minor (with G naturals) at m. 77. Unlike in the first verse, the melody is sequenced at m. 86. A whole-tone collection from m. 93 – 95 brings the music to A-flat minor at m. 97 through a monophonic modulation in the previous bar. G-flat returns as the lowered second scale-degree (this time as a Phrygian inflection in F minor) in m. 108 before the piano plays a longer version of the main theme (from verse one) at m. 116. A C-flat is introduced in m. 123 that implies the G-flat key of the next verse.

The third verse is presented at m. 138 through what sounds like a deceptive cadence in the home key of B-flat minor. Two qualities of the music keep it from

sounding like B-flat minor, however. The doubling of pitches on the word “slow” is incorrect for a deceptive cadence, and the doubled root of the same chord on the word “song” confirms that G-flat is the new key. Again, a whole-tone collection is used to take the music to A-flat minor (m. 151 – 154). The B motive emerges out of another whole-tone collection in m. 171 to terminate on D-flat (the lowered second scale-degree in the next key of C minor).

The final verse begins on m. 175 in C minor, ending with a fairly traditional-sounding cadence in the home key of B-flat minor at 204. The “payout” at 204, however, has two unusual characteristics. The B-flat harmonies outlined in the piano include A-naturals that are unresolved. The sonority of a minor chord with an unresolved major seventh attached to it will show up in other movements. Further, the B motive is now spelled in a simple duple meter, realigning metrically every three bars. C-flat is also introduced in m. 207 to confirm the final, explosive statement of the B motive in all instruments.

[Primary key areas: B-flat minor, F minor, G-flat major, C minor, B-flat minor]

#### **5.4 To a Concealed Royalist (on a Virulent Attack)**

This movement begins dramatically (m. 214) in the key of D-sharp minor with a fast L motive in the strings and a  $i^7$  chord in the extremely weak but colorful  $^4_2$  position. With the B-natural serving as an upper neighbor, this is the minor-major seventh sonority outlined in the previous movement. The royalist motive makes its first appearance in m. 218. It is later used in imitation in all four string parts in m. 222 – 223. An inversion of the Enlightenment motive makes its first appearance in m. 225 – 226 in the tenor part.

M. 229 confirms that the music is in D-sharp minor, only in a stronger harmonic

position. As abstraction of the B motive occurs in m. 239 as three eighth notes followed by a downbeat, only spelled in a simple quadruple meter, as opposed to a compound duple one. The effect is similar: three metrically weak eighth notes followed by a downbeat. The motive is imitated in the tenor at m. 240.

M. 265 brings the music back to similar opening material with two crucial differences: A sixth note has been added to the piano figurations, meaning that two triads (B major and an enharmonic A-sharp major) are sounding simultaneously, as in the opening sonority of the second movement, without the common tone of the second movement (G-sharp and A-flat) but with roots still a half-step apart. The B that was an upper neighbor at the beginning is now heard as a chord tone. The other difference is the dominant pedal in the bass of the piano. This reminds me of a similar moment in Debussy's "Doctor Gradus ad Parnassum" from *Children's Corner*; when the opening material returns, it is over a dominant pedal.

What sounds like a Phrygian half cadence in A-sharp minor occurs in m. 273, while the Enlightenment motive (E) appears in m. 274 in the tenor part in response to the Brahms motive that dominates the instrumental texture. The E motive is inverted in m. 279 on the words ("sink into prose").

A half cadence in the home key of D-sharp minor is evaded in m. 297 for instrumental fragments (individual notes) to be pieced together one at a time to form the Brahms motive in m. 300 which then becomes the Boyle motive (exactly) in m. 302 and m. 303. This is a sped up (and transposed) quote of Boyle's original (see Fig 4.15), with a slightly more sinister voicing. These two motives were placed so close together so that the process of one transforming the other could easily be heard.

[Primary key areas: D-sharp minor, A-sharp minor]

### **5.5 The Political Weathercock**

This movement is mostly in G-sharp minor with gentle chromatic inflections. The melody is made up almost entirely of the E motive and its inversion. Excepting three pitches, m. 308 through m. 315 consist of six consecutive iterations of the motive. An expanded version (with intervals augmented) text paints the words “now here and there” in m. 316 and m. 317. A whole-tone collection in m. 322 and 323 takes the music to a cadence in the closely-related E major for a mocking waltz (with tritones in the bass) and an even further augmented version of the E motive sung by the soprano. Three additional iterations of the motive appear at m. 331 while the music moves back to the home key of G-sharp minor.

Another whole-tone collection brings the music to the relative major (B) at m. 341 with G-sharp serving as the 13<sup>th</sup> of the static harmony. Several more iterations of E occur between the voices before an A-natural in m. 354 returns the music to the home key in m. 355.

The textural (and registral) shift at m. 359 coincides with the fourth verse that is spelled in A-flat major (an enharmonic spelling of the parallel major of the home key). An enharmonic modulation in m. 366 and 367 brings the music to B major, the relative major of the home key, though this time confirmed by stronger voicing than before. (An explication of the use of Barber’s “At St. Patrick’s Purgatory” may be found in Chapter 4.) The movement in G-sharp minor and ends with the performance direction: “false octave (emphasize G#)”. This is simply to give the illusion of a low G-sharp in the piano, though the tension created by the clashing overtones is not undesirable either,

since this text still maintains a lot of tension and satirical ideas.

[Primary keys: G-sharp minor, E major, G-sharp minor, B major, G-sharp minor, A-flat major, G-sharp minor]

## **5.6 On the Death of Dr. Benjamin Franklin**

It should be pointed out that this was the first movement of the piece that I wrote, and I had in mind the sound of a choir singing at a public gathering of an intellectual or cultural society in Philadelphia mourning the loss of Benjamin Franklin, almost as if the text replaced the words of a well-known chorale tune. Beginning in C-sharp minor, the home key is confirmed (again) by the lowered second scale-degree in the bass in m. 382 and in the soprano in m. 384. The crucifixion motive makes its first appearance in m. 387 and 388 in the soprano. The second verse, at m. 392, is in F-sharp minor (again confirmed by G-naturals). The low C-sharp in the piano, then, serves to confirm the tonic of the outgoing key and becomes the dominant of the new key. The lowered second scale-degree (G) can be heard as the lowered sixth scale-degree in the new key of B minor (m. 401).

The third verse continues in a similar fashion, except with the melody in the baritone, cadencing on a B major triad in first inversion (m. 411), in part to more smoothly approach the terminal key. Moving from B major to an F-sharp major chord in m. 413 (V in B major and IV in C-sharp major) gives the approach to C-sharp major (parallel major of the home key) a plagal feel, which is echoed in the final bars (m. 426 and 427). The only non-diatonic sonority (and one that anchors the piece in a late tonal world instead of sounding like its merely aping Bach or another composer) is the non-functioning French augmented sixth chord (inverted) in m. 422. The chorale's last verse



is modified because it is longer than the other three.

### 5.7 Intermezzo

This movement recalls the opening of Benjamin C.S. Boyle’s “Thou was all to me, Love” from *To One in Paradise*. The key is enharmonically the same (his is G-flat, mine is F-sharp), and the opening chord is the same, though the intervening chords in mind (that crescendo in the string parts in m. 429 and 430) are not the same. In fact, they do not function harmonically but rather serve as slightly uneasy sonorities in the midst of otherwise-idyllic music that recalls some of the simpler piano pieces by Erik Satie. The function of this piece is twofold: to change to a pastoral atmosphere and to move from a tonic of F-sharp to a tonic of B.

[Primary keys: F-sharp major, C-sharp minor, B major]

### 5.8 The Vernal Ague

The primary rhythm in this piece is an expansion of the Enlightenment rhythm, and it can be explained in two ways:



Fig 5.1. Enlightenment motive expanded

The lower contrapuntal voice in the right hand is an iteration of the Enlightenment motive with the first two notes repeated. It can also be viewed (in this case) as E leaping to G-sharp and then stepping to A (as an intervallic expansion of the original – see Fig. 4.19).

The entire opening section (m. 442 to 453) serves as a ritornello for the piece. I often use irregular ritornelli in my music, irregular since each iteration of it is different. Part of the melody encompasses the C motive (violin I and piano in m. 448 and 449). A very soft, non-dramatic version of the Boyle motive can be seen in the viola in m. 451 and 452. The same crucifixion motive from the ritornello appears in the first verse (m. 460 in the soprano). At 464, the ritornello begins and then abruptly switches tonal centers to B major, and only appears in a shortened version. The second verse is for tenor and baritone, beginning and ending simply in B major. The ritornello at m. 479 is also a truncated version (this time in B major), this time introducing a descending four-note motive in m. 481 (which is later recalled in “The Hurricane” on the text, “we saw the sun descend in gloom”). The soprano and mezzo-soprano have the third verse at m. 489, this time in F-sharp minor. At the Poco accel in m. 499, the inverted E motive appears in the cello and left hand of the piano, and it helps drive toward the unison choral passage in m. 503, still technically in F-sharp minor, though very unstable and sequencing through several chromatically-related keys.

At m. 503, the B motive can be heard in the left hand of the piano and the cello, echoing the rhythm of the E motive. Their proximity to one another shows this relationship between the two motives very clearly. The melody at 503, as in the fifth movement, is dominated by the E motive, sung by the chorus and sequenced five additional times before cadencing in G-sharp minor at m. 511. A dip into an inverted and not-yet-fully articulated G major at m. 519 gives way to a modal arrival in G major at m. 523 with the left hand of the piano sequencing the inverted E motive.

The full chorus returns at m. 527 in D minor before arriving on a previously

mentioned cadence (see Fig. 4.7) in E minor where the full ritornello now appears once more, this time in E minor. The C-sharp, serving as an added 13<sup>th</sup> in the final chord is simply a chromatic addition, made all the more colorful by its immediate cancellation in the A minor sonority in m. 560.

[Primary keys: E major, B major, F-sharp minor, G-sharp minor, G major, D minor, E minor)

### **5.9 The Vanity of Existence**

This melody was introduced in the first movement. Here it appears in A minor with the added ninth sonority (here as an appoggiatura) already familiar from previous movements (see movement seven). An inverted and expanded version of the E motive appears in m. 560 in the melody, though it can be seen more clearly after the rest in the vocal part in m. 564. The melody also contains the C motive (m. 566 and m. 567) before sequencing the motive over the next four bars. A rather direct modulation to D minor occurs for the verse at m. 573 before a cadence in D major at m. 581. The inverted E motive is used to transition out of this key (in m. 585 and 586) to G major at m. 587. In m. 597, an instrumental sequence (that is not exact) ends with a statement of the royalist motive in the first violin in m. 598 and m. 599. M. 600 begins the final verse in E Phrygian, so the flattened scale-degree 2 is purely coloristic and does not result from any sort of cadential material. The regular sequencing of the C motive at the end of each verse does not appear in m. 604 through m. 606 as a listener might expect, in part to extent the lower range of the voice as part of the stark text painting (“a bank of mud around me lay”). The harmony ends enigmatically as it the movement ends and moves, *attacca*, into the next movement.

[Primary keys: A minor, D minor, D major, G major, E Phrygian]

### 5.10 On the Sleep of Plants

This movement's ritornello is characterized at the outset by irregular rhythms that clash against one another (see the piano part in m. 612 – 614), but in a way that complements its pandiatonic harmonic texture. The motive used to build the ritornello is the E motive with a note connecting the leap between the final two notes (resulting in a five-note motive):



Fig. 5.2. *From the American Enlightenment* (violin I part), m. 612

It appears three times at the outset and then the regular E motive appears, inverted, three times at the end of it m. 618 and m. 619. The movement begins with a large section of “white note” music that lasts through the first verse, itself containing an E motive (in m. 626) before the ritornello sounds again in m. 628 and m. 629 (in a truncated form and with an intervallically expanded form of the extended E motive in m. 629). The second verse is in A major and is for the singer (mezzo-soprano in this movement) and strings only. The first genuine chromaticism that appears in the movement appears in the descending chromatic line in the viola in m. 635. This line is later used to harmonize the new E motive (Fig. 5.2 above) in the second violin in m. 638 and m. 639, and it foreshadows the Hurricane motive (see Fig. 4.20).

The second verse cadences and terminates in F-sharp minor at m. 638 before a

modal harmonization of the L motive in m. 640 and m. 641 helps transition back to A major in m. 642. Here the phrases of the vocal line are answered by the first violin and viola in the special “Ravel spacing,” associated with *Quartet in F Major*, appearing in the second theme of the first movement:



Fig. 5.3. Maurice Ravel, *Quartet in F Major*, m. 56 – 58

A very dramatic buildup of instrumental parts (serving as commentary on the text that speaks of plants coming to life again after being asleep) arrives on a cadence in A major with the ritornello being rhythmically truncated into five eighth-notes per bar instead of eight. The next verse (at m. 662) is in C# minor with the only accompaniment being pizzicato strings playing a number of imitative cells and sequences, terminating on an expanded version of the inverted E motive (m. 672). At 673, there is an abrupt modulation to E minor for the “concluding” part of the poem in which the tone of the poem shifts to comparing humans to plants, thereby drawing a rather direct and pedestrian analogy. The music reflects this, jogging along, somewhat indifferently to what had come before, before cadencing in E minor in m. 683. M. 684 begins the final verse in A major. In this verse, the cello presents three versions of the E motive, two of

which are elided in m. 688, with the final being rhythmically altered in m. 691 and m. 692. The ritornello comes back in m. 696 and plays out until the end, this time with a convincing final cadence in D major.

[Primary keys: D major, A major, F-sharp minor, A major, C-sharp minor, E minor, A major, D major]

### **5.11 The Hurricane**

This movement attempts to depict the experience narrated in the text, namely that of being on a boat in the midst of a hurricane. This text was included in the set to depict the indifference of nature. Ultimately, though, (as is implied by following it with “Science, Favorable to Virtue”) this need not be a depressing thought. Rather it means that we members of the human race are all in the same boat, so to speak. This reflects the Enlightenment ideal of equal rights for all, especially in the face of the actions of an indifferent universe.

The music begins in m. 706 with an ostinato cluster in the left hand of the piano. The notes are G, F-sharp, and A. Since G is the tonic (in the key of G minor), the notes included are also the major seventh (which has been heard before) and a closely-spaced ninth (which has also been heard in previous movements). The musical point of departure for this piece is Ravel’s *La Valse*. Its opening (like mine) is hazy and indistinct, creating an air of confusion initially before coalescing into a fast, rhythmic dance. Consider the opening of Ravel’s piece in his version for solo piano:

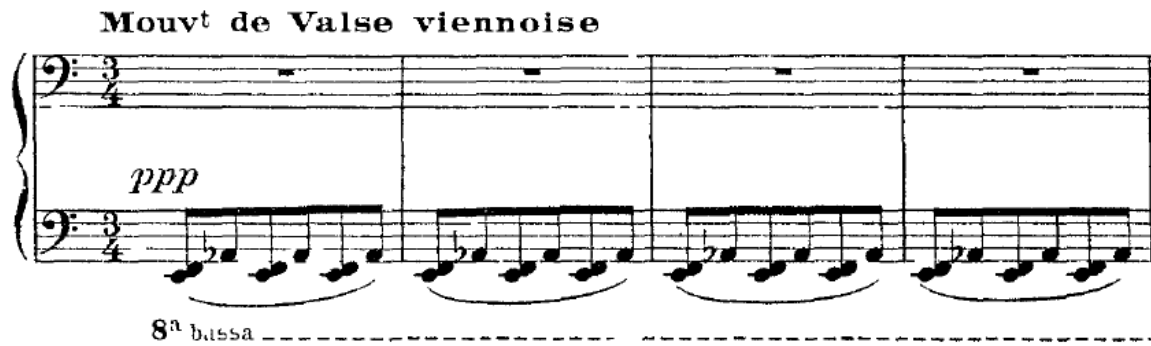


Fig. 5.4. Maurice Ravel, *La Valse*, m. 1 – 4

My opening is:



Fig. 5.5. *From the American Enlightenment*, m. 706 – 709

There are many other similarities between the openings of the two pieces including chord qualities and trilling and tremolo figures.

The Boyle motive (that first appeared in the third movement) appears in m. 710 and is repeated and extended into a small melodic fragment in m. 715 and m. 716. It reappears a few bars later and is extended further into a longer melody. The Hurricane motive first appears in augmentation in the strings in m. 737 through m. 740. A slightly more common version appears in the strings in m. 748 and continues through m. 751.

The Boyle motive appears in the cello and piano in m. 766, bringing the music to a

cadence in G minor (with the added major seventh), sounding on the Brahms motive in m. 767 through m. 769. The C-sharp grace note in the piano in m. 769 is a chromatic lower neighbor that can be reinterpreted as a new leading tone, for m. 770 (the first verse) abruptly modulated to D minor. The first portion of the melody in the tenor voice (the tenor serves as a sort of narrator, featured at the beginning and the end) (“Happy the man”) is the Hurricane motive. It is answered by the piano’s left hand in m. 778 and m. 779. It appears in the next line of text as well (m. 780 through m. 782) and it is answered in the left hand of the piano (m. 784 – m. 785), but without one of the notes (H -1). H -1 appears again leading into the tutti in m. 798. H -1 inverted appears in m. 803 – 805. The first verse ends with an iteration of the B motive (m. 816 – 817) before similarly modulating to A minor for the second verse at m. 818.

In the second verse, H -1 begins in the baritone voice (m. 820 – 822). The only time any text is repeated is in the passage beginning at m. 836. The text reads, “All, all are blessed, but wretched we.” Reasoning that the word “all” is repeated once by Freneau, another set of repetitions would not destroy the integrity of the verse, I repeated it by sequencing the call-and-response texture between voice pairs. All of this is accompanied by a fragment of the Boyle motive, alternating between strings and piano (it might be called Boyle -1). The complete Boyle motive returns in m. 839 and m. 840. The Boyle +1 motive appears in unison in the instruments in m. 841 and m. 842. The Boyle motive again appears in the piano in m. 846 to drive to the tutti passage at m. 846. Following this verse is the longest version of the Boyle motive as it spins out into a long hemiola melody in the strings. M. 863 finds another similar melody, this one containing the Hurricane motive (m. 867 and m. 868) while landing on a whole-tone collection (m.



868 – 871) to bring the music to a cadence at m. 872. Other H motives appear in this long instrumental passage before the third verse begins in m. 900.

The third verse is sung by the soprano and mezzo-soprano voices in E minor. The *forte* passage at m. 914 (which appears suddenly in G minor) is an echo of a three-note motive introduced in “On the Sleep of Plants,” itself reflecting the falling, chromatic nature of the H motive. This vocal phrase is answered by H -1 in the left hand of the piano in m. 922 and m. 923.) What follows is another direct allusion to Boyle’s *To One in Paradise* cantata, this time from the soprano aria, “No more, No more.” Here is Boyle’s original:

Fig. 5.6. Benjamin C.S. Boyle, *To One in Paradise* (“No more, No more”), m. 1 – 7

My quotation exists on the same words “no more”:



Fig. 5.7. *From the American Enlightenment*,  
soprano and mezzo-soprano parts, m. 924 – 928

The F-natural, E, G-sharp, A gesture is quoted in my soprano part and augmented, in counterpoint, in the mezzo-soprano part before continuing. My idea to reference the corresponding music from another piece (using the same text) came from Debussy's quotation of the Tristan chord in *Pelléas et Mélisande* on the phrase "je sui triste."

What sounds like a half cadence in E minor in m. 928 actually moves to A minor in m. 934 before ending on a soft iteration of B minor (again approached with a lowered second scale-degree in the mezzo part) in m. 944. A stronger B minor is confirmed at the downbeat of m. 952 for the next verse, an unaccompanied, freely imitative section for the bottom three voices. That the fast, dramatic action stops here is intentional. This is to represent the boat passing through the calm eye of the storm before the action picks up later and delivers its worst. The E motive appears in inversion, sequenced three times, in the baritone part in m. 965 – m. 970. The dominant of F-sharp minor (the next key) is dramatically introduced in m. 979 in the instrumental parts, followed by two statements of H -1 in the left hand part of the piano in m. 985 and m. 986. The last verse is back at the original tempo and it is full of wild, unstable, harmonies and figurations, though the

harmonies actually follow the non-functional harmonies of the first verse very closely. The text “and tempests rage” is text painted with the H -1 motive (m. 993 – 995) in the vocal parts. The Boyle and H -1 motives are put together in the piano in m. 1015. M. 1023 returns, briefly to the original texture before a massive crescendo results in the climax at m. 1024, meant to depict the capsizing of the boat. The harmonies unfold in slow motion, even though the instruments trill on fast-moving sixteenth notes. This can be interpreted as the boat being tossed in the air or submerged underwater.

An arrival on C minor (obscured by a persistent flat scale-degree two) at m. 1038 begins the last verse. The tenor returns to deliver a shell-shocked, almost monotone version of the melody, accompanied by H -1 in the first violin. The realities of the hurricane have not gone away, however, as the unison Boyle +1 motive (and its elision with H -1) reminds the sings in m. 1056 - 1058. The *Subito piu mosso* at m. 1068 is a penultimate and most dramatic statement of the Boyle motive plus an extension into an ever-widening version of the melody before using the Brahms motive to terminate on D-flat (lowered second scale-degree in C minor). The final three-bar statement of music includes an exact statement of the Boyle motive, in the home key of the movement of his cantata from whence it came (G minor). This three-bar tag is analogous to the ending of many pieces (including Dukas’s *L'apprenti sorcier*, Strauss’s *Till Eulenspiegels lustige Streiche*, and others), essentially a “tag” indicating that the melodrama is over. The keys explored in this movement move through the circle of fifths with chromatic alterations. [Primary keys: G minor, D minor, A minor, E minor, B minor, F-sharp minor, C minor, G minor]

### 5.12 Science, Favorable to Virtue

This melody is meant to evoke (at least the first phrase) “Eternal Father, Strong to Save.” It seemed fitting to do so after a movement depicting a disastrous sea voyage. This movement reveals the final set of motivic relationships in the form of the inversion of E elided with the crucifixion motive, first appearing in m. 1091 in the soprano voice:

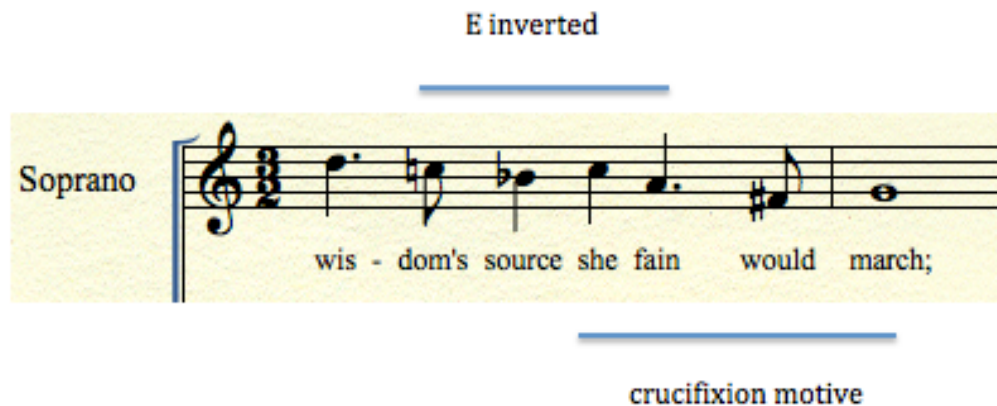


Fig. 5.8. *From the American Enlightenment*, soprano part, m. 1091 – 1092

The same two motives are repeated as the melody sequences in m. 1093 – 1094. A direct modulation brings the music to E minor in m. 1097 with the melody in the tenor. An iteration of E inverted occurs in m. 1111 in the tenor voice. M. 1113 begins the third verse in G major with the melody in the baritone. The inverted E motive and crucifixion motive appear again in that same voice in m. 1123 – 1124 and in m. 1125 – 1126 as it is similarly sequenced. The fourth verse begins in C minor with the melody restored to the soprano. The final half of this verse is then sung in the triumphant-sounding home key of the movement, C major, beginning at m. 1137. The inverted E/crucifixion interactions again take place in the soprano voice in m. 1139 – 1140 and m. 1141 – 1142. A final inverted E takes place in m. 1143 – 1144, also in the soprano voice before the music

terminates on a plagal cadence (with an anticipation in the tenor voice (momentarily creating a voice cross), recalling the plagal cadence of the chorale in the sixth movement.

[Primary keys: C major, E minor, G major, C minor, C major]

### **5.13 General conclusions**

*From the American Enlightenment*, in addition to being the longest work I have yet written (at 42 minutes), it is also the work in which I have spent the greatest amount of time actively thinking about the contrapuntal interactions of music and constituent motives, the transformation of motives over time, harmony and its multi-faceted implications, local and large-scale, and many of the other seemingly-infinite parameters of music. I have attempted to be conscientious in all of my decision-making and I have attempted to ground my artistic decisions in real-world, practical knowledge not only of the instruments but on the existing repertoire. Many performers have expressed an interest in performing this work (notably singers), and it is my wish for it to be performed one day, perhaps with a lecture or discussion (given or led by an expert in the field) on the American Enlightenment and why it was and is so important. Ultimately, the music is organized through musical means, but it is my wish that the piece can help to bring the ideas and ideals of the American Enlightenment back to center stage where I believe they belong.

## **Appendix**

### **From the American Enlightenment (cantata for soprano, mezzo-soprano, tenor, baritone and piano quintet on texts of Philip Freneau) – full score**

- I. Prelude
- II. 1776
- III. On a Hessian Debarkation (Rejoice, O Death!)
- IV. To a Concealed Royalist (on a Virulent Attack)
- V. The Political Weathercock
- VI. On the Death of Dr. Benjamin Franklin
- VII. Intermezzo
- VIII. The Vernal Ague
- IX. The Vanity of Existence
- X. On the Sleep of Plants
- XI. The Hurricane
- XII. Science, Favorable to Virtue

Total duration: 42 minutes

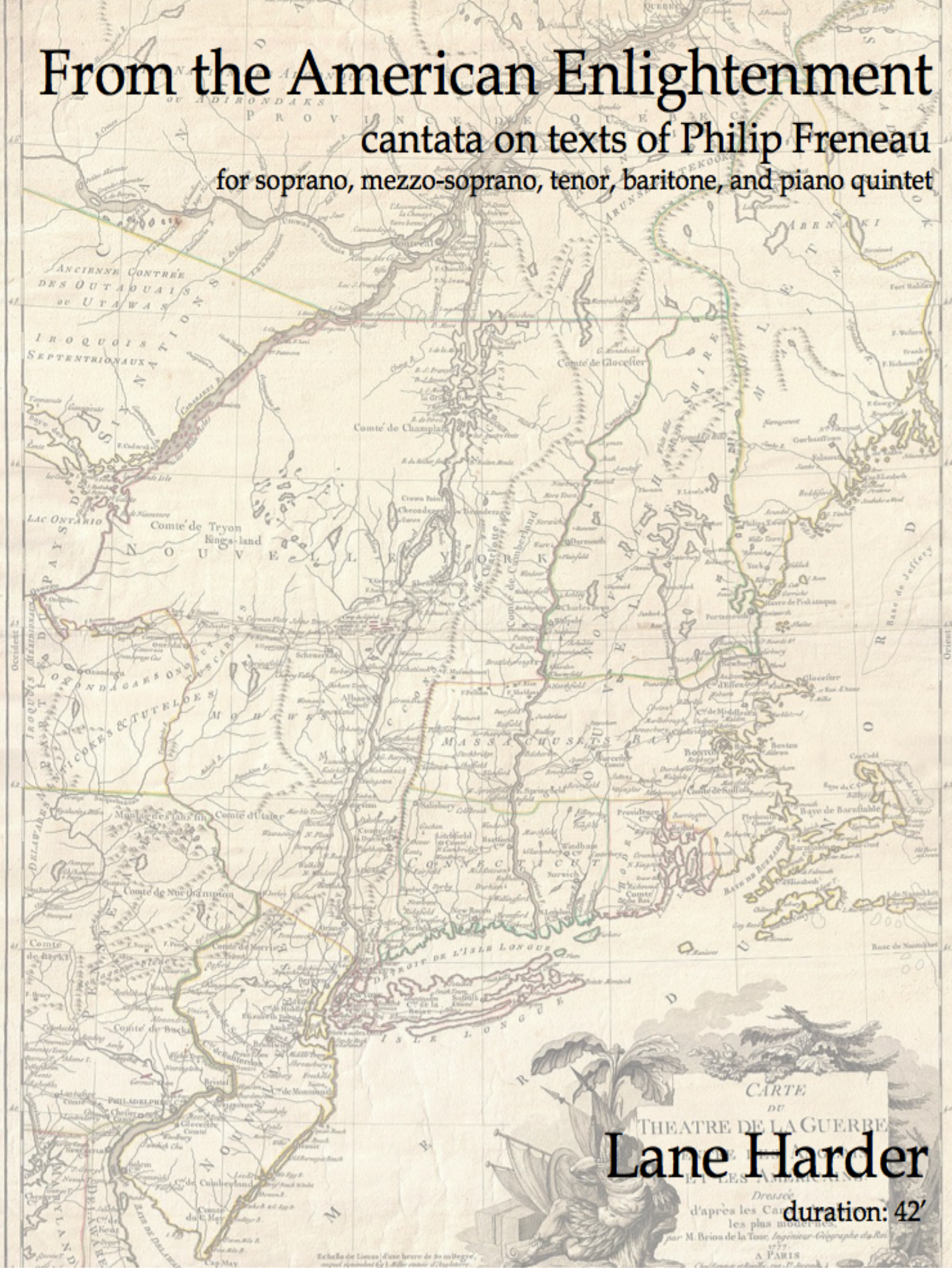
Completed: April 2012

Instrumentation: soprano, mezzo-soprano, tenor, baritone, 2 violins, viola, violoncello,  
and piano



# From the American Enlightenment

cantata on texts of Philip Freneau  
for soprano, mezzo-soprano, tenor, baritone, and piano quintet





## From the American Enlightenment

- I. Prelude
- II. 1776 (tenor recitative)
- III. On a Hessian Debarkation (Rejoice, O Death!) (chorus)
- IV. To a Concealed Royalist (on a Virulent Attack) (baritone aria)
- V. The Political Weathercock (soprano and mezzo-soprano duet)
- VI. On the Death of Dr. Benjamin Franklin (chorale)
  
- VII. Intermezzo
  
- VIII. The Vernal Ague (chorus)
- IX. The Vanity of Existence (mezzo-soprano accompanied recitative)
- X. On the Sleep of Plants (mezzo-soprano aria)
- XI. The Hurricane (quartet)
- XII. Science, Favorable to Virtue (chorale)

Soprano  
Mezzo-Soprano  
Tenor  
Baritone  
Violin I  
Violin II  
Viola  
Violoncello  
Piano

Duration: c. 42'

Text is in the Public Domain



## **I. Prelude**

### **II. 1776 (tenor recitative)**

There is a book, tho not a book of rhymes,  
Where truth severe records a nation's crimes;  
To check such monarchs as with brutal might  
Wanton in blood, and trample on the right.

### **III. On a Hessian Debarkation (Rejoice, O Death!) (chorus)**

Rejoice, O Death! Britannia's tyrant sends  
From German plains his myriads to our shore;  
The Caledonian with the English joined:  
Bring them, ye winds, but waft them back no more.

To these far climes with stately step they come,  
Resolved all prayers, all prowess to defy;  
Smit with the love of countries not their own,  
They come, indeed, to conquer not to die.

In the slow breeze (I hear their funeral song,)  
The dance of ghosts the infernal tribes prepare:  
To Hell's dark mansions haste, ye abandoned throng,  
Drinking from German skulls old Odin's beer.

From dire Cesarea forced, these slaves of kings,  
Quick, let them take their way on eagle's wings:  
To thy strong posts, Manhattan's isle, repair,  
To meet the vengeance that awaits them there!

### **IV. To a Concealed Royalist (on a Virulent Attack) (baritone aria)**

When round the bark the howling tempest raves  
Tossed in the conflict of a thousand waves,  
The lubber landsmen weep, complain, and sigh,  
And on the pilot's skill, or heaven, rely;  
Lurk in their holes, astonished and aghast,  
Dreading the moment that must be their last.

The tempest done—their terror also ceases,  
And up they come, and shew their shameless faces,  
At once feel bold, and tell the pilot, too,  
He did no more than they—themselves—could do!

A FOE TO TYRANTS! ONE your pen restores:—  
There is a TYRANT WHOM YOUR SOUL ADORES:  
And every line you write too plainly shows,  
Your heart is hostile to that TYRANT'S FOES.

What, worse than folly, urged this genius dull  
With CHURCHILL'S wreathes to shade his leaden scull:  
So, midnight darkness union claims with light:  
So oil and water in one mass unite:—  
No more your rage in plundered verse repeat,  
Sink into prose—even there no safe retreat,

REED'S patriot fame to distant years may last,  
When rancorous reptiles to the dogs are cast,  
Or, where oblivion spreads her weary wings,  
Lost in the lumber of forgotten things;  
And none shall ask, nor wish to know, nor care,  
Who—what their names—or when they lived—or where.

### **V. The Political Weathercock (soprano and mezzo-soprano duet)**

'Tis strange that things upon the ground  
Are commonly most steady found  
While those in station proud  
Are turned and twirled, or twist about,  
Now here and there, now in or out,

Mere playthings to a cloud.  
See yonder influential man,  
So late the stern Republican  
While interest bore him up;  
See him recant, abjure the cause,  
See him support tyrannic laws,

The dregs of slavery's cup!  
Thus, on yon' steeple towering high,  
Where clouds and storms distracted fly,  
The weather-cock is placed;  
Which only while the storm does blow  
Is to one point of compass true,

Then veers with every blast.  
But things are so appointed here  
That weather-cocks on high appear,  
On pinnacle displayed,  
While SENSE, and WORTH, and reasoning wights,  
And they who plead for HUMAN RIGHTS,  
Sit humble in the shade.

### **VI. On the Death of Dr. Benjamin Franklin (chorale)**

Thus, some tall tree that long hath stood  
The glory of its native wood,  
By storms destroyed, or length of years,  
Demands the tribute of our tears.

The pile, that took long time to raise,  
To dust returns by slow decays:  
But, when its destined years are o'er,  
We must regret the loss the more.

So long accustomed to your aid,  
The world laments your exit made;  
So long befriended by your art,  
Philosopher, 'tis hard to part!—

When monarchs tumble to the ground,  
Successors easily are found:  
But, matchless FRANKLIN! what a few  
Can hope to rival such as YOU,  
Who seized from kings their sceptered pride,  
And turned the lightning darts aside.

### **VII. Intermezzo**

### VIII. The Vernal Ague (chorus)

Where the pheasant roosts at night,  
Lonely, drowsy, out of sight,  
Where the evening breezes sigh  
Solitary, there stray I.

Close along the shaded stream,  
Source of many a youthful dream,  
Where branchy cedars dim the day,  
There I muse, and there I stray.

Yet, what can please amid this bower,  
That charmed the eye for many an hour!  
The budding leaf is lost to me,  
And dead the bloom on every tree.

The winding stream, that glides along,  
The lark, that tunes her early song,  
The mountain's brow, the sloping vale,  
The murmuring of the western gale,

Have lost their charms!—the blooms are gone!  
Trees put a darker aspect on,  
The stream disgusts that wanders by,  
And every zephyr brings a sigh.

Great guardian of our feeble kind!  
Restoring Nature, lend thine aid!  
And o'er the features of the mind  
Renew those colours, that must fade,  
When vernal suns forbear to roll,  
And endless winter chills the soul.

### IX. The Vanity of Existence (mezzo-soprano accompanied recitative)

In youth, gay scenes attract our eyes.  
And not suspecting their decay  
Life's flowery fields before us rise,  
Regardless of its winter day.

But vain pursuits and joys as vain,  
Convince us life is but a dream.  
Death is to wake, to rise again  
To that true life you best esteem.

So nightly on some shallow tide.  
Oft have I seen a splendid show ;  
Reflected stars on either side.  
And glittering moons were seen below.

But when the tide had ebb'd away.  
The scene fantastic with it fled,  
A bank of mud around me lay,  
And sea-weed on the river's bed.

### X. On the Sleep of Plants (mezzo-soprano aria)

When suns are set, and stars in view,  
Not only man to slumber yields ;  
But Nature grants this blessing too,  
To yonder plants, in yonder fields.

The Summer heats and lengthening days  
(To them the same as toil and care)  
Thrice welcome make the evening breeze,  
That kindly does their strength repair.

At early dawn each plant survey,  
And see, revived by Nature's hand,  
With youthful vigour, fresh and gay,  
Their blossoms blow, their leaves expand.

Yon' garden plant, with weeds o'er-run,  
Not void of thought, perceives its hour,  
And, watchful of the parting sun,  
Throughout the night conceals her flower.'

Like us, the slave of cold and heat,  
She too enjoys her little span --  
With Reason, only less complete  
Than that which makes the boast of man.

Thus, moulded from one common clay,  
A varied life adorns the plain;  
By nature subject to decay,  
BY NATURE MEANT TO BLOOM AGAIN!

### XI. The Hurricane (quartet)

HAPPY the man who, safe on shore,  
Now trims, at home, his evening fire;  
Unmoved, he hears the tempests roar,  
That on the tufted groves expire:  
Alas! on us they doubly fall,  
Our feeble bark must bear them all.

Now to their haunts the birds retreat,  
The squirrel seeks his hollow tree,  
Wolves in their shaded caverns meet,  
All, all are bless'd but wretched we—  
Foredoom'd a stranger to repose,  
No rest the unsettled ocean knows.

While o'er the dark abyss we roam,  
Perhaps, whate'er the pilots say,  
We saw the sun descend in gloom,  
No more to see his rising ray,  
But buried low, by far too deep,  
On coral beds, unpitied, sleep!

But what a strange, uncoasted strand  
Is that, where fate permits no day—  
No charts have we to mark that land,  
No compass to direct that way.  
What pilot shall explore that realm,  
What new Columbus take the helm?

While death and darkness both surround,  
And tempests rage with lawless power,  
Of friendship's voice I hear no sound,  
No comfort in this dreadful hour—  
What friendship can in tempests be,  
What comfort on this troubled sea?

The bark, accustom'd to obey,  
No more the trembling pilots guide;  
Alone she gropes her trackless way,  
While mountains burst on either side—  
Thus, skill and science both must fall;  
And ruin is the lot of all.

## **XII. Science, Favorable to Virtue**

This mind, in this uncertain state,  
Is anxious to investigate  
All knowledge through creation sown,  
And would no atom leave unknown.

So warm, so ardent in research,  
To wisdom's source she fain would march;  
And find by study, toil, and care  
The secrets of all nature there.

Vain wish, to fathom all we see,  
For nature is all mystery;  
The mind, though perch'd on eagle's wings,  
With pain surmounts the scum of things.

Her knowledge on the surface floats,  
Of things supreme she dreams or dotes;  
Fluttering awhile, she soon descends,  
And all in disappointment ends.

And yet this proud, this strong desire,  
Such ardent longings to aspire,  
Prove that this weakness in the mind  
For some wise purpose was designed.

From efforts and attempts, like these,  
Virtue is gained by slow degrees;  
And science, which from truth she draws,  
Stands firm on Reason and her cause.

However small, its use we find  
To tame and civilize mankind,  
To throw the brutal instinct by,  
To honor Reason, ere we die.

The lovely philanthropic scheme  
(Great image of the power supreme)  
On growth of science must depend;  
With this all human duties end.

*From the American Enlightenment* is my dissertation, written between October 2011 and April 2012. It is based on the poetry of Philip Freneau, the great American Enlightenment poet whose poetry leaps off the page in contrast to his contemporaries and who emerged as the first great voice in American verse. His dual themes of political radicalism and naturalism are explored in my cantata, one giving rise to the other.

It is my great wish that our society will be reminded of our collective past in which we fought, side by side (despite our political differences), against tyranny and oppression in the late 18th Century and helped to spark revolutions around the world that would bring Enlightenment values to future generations.

**- Lane Harder, April 2012 (Austin, TX)**

# From the American Enlightenment

cantata on texts of Philip Freneau

poetry by  
Philip Freneau

music by  
Lane Harder

## I. Prelude

**Maestoso; slow but with energy, constantly moving forward** ♩ = 60

Soprano

Mezzo-Soprano

Tenor

Baritone

Violin 1

Violin 2

Viola

Cello

Piano

*pp* *f* *sonore*

*pp* *f* *sonore*

*pp* *f* *sonore*

*pp* *f* *sonore*

*mf p* *f*

*ped. ad lib except where indicated*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score for page 7 is written for a vocal quartet and a chamber orchestra. The vocal parts (Soprano, Mezzo, Tenor, and Baritone) are in B-flat major and 4/4 time, each with a whole rest. The instrumental parts (Violins 1 & 2, Viola, Violoncello, and Piano) are in B-flat major and 4/4 time. The Violins 1 and 2, Viola, and Violoncello parts feature a dynamic shift from *sfz* to *mp* and include various melodic and harmonic textures. The Piano part features a dynamic shift from *mp* to *sfz* and includes various melodic and harmonic textures.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

This musical score is for a vocal quartet and orchestra. The vocal parts (Soprano, Mezzo-soprano, Tenor, and Baritone) are at the top, each with a staff in a different clef (Soprano: treble, Mezzo: treble, Tenor: treble with an 8, Baritone: bass). They are currently silent, indicated by whole rests. The instrumental parts include Violin 1 and Violin 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Piano (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The score is divided into two measures. In the first measure, the strings play a rhythmic pattern of eighth notes with slurs. The Piano part features a complex, fast-moving texture with sixteenth and thirty-second notes. In the second measure, the vocalists enter with a single note, and the strings continue their pattern. The Piano part concludes with a rapid ascending scale.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

(L.V.)

This musical score is for a vocal quartet and a string ensemble. The vocal parts (Soprano, Mezzo-soprano, Tenor, and Baritone) are in the top system, each with a single measure containing a whole rest. The string parts (Violins 1 and 2, Viola, and Violoncello) are in the middle system, each with a single measure containing a whole note. The piano part is in the bottom system, consisting of two staves with a complex, flowing melody. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a series of eighth-note runs in the right hand and a more rhythmic accompaniment in the left hand, with a crescendo leading to a final measure marked (L.V.).

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

8

*p*

*p*

*p*

*mp*

*mp*



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

11

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*mp* *f* *p*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The image shows a musical score for a vocal quartet and a string ensemble. The vocal parts (Soprano, Mezzo-soprano, Tenor, and Baritone) are at the top, each with a single measure containing a whole rest. Below them are the string parts: Violin 1, Violin 2, Viola, and Violoncello. Each string part has four measures, each containing a half note chord marked with a piano (*p*) dynamic. The chords are: F#4 (Vln. 1), F#4 (Vln. 2), F#4 (Vla.), and F#4 (Vlc.). At the bottom is the Piano (Pno.) part, consisting of two staves. The right hand has four measures of eighth-note chords, each beamed together and marked with a piano (*p*) dynamic. The left hand is empty.

(♩ = ♩.) (Doppio movimento)

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mf*

*mf*

*mf*

*mf*

(♩ = ♩.) (Doppio movimento)

**Molto rit.**

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*ff*

*ff*

*ff*

*ff*

**Molto rit.**

*attacca*

# II. 1776 (tenor recitative)

22

Tempo primo; recitative; very free

Sop.

Mez.

T

Bar.

*mp* freely, quietly declamatory, self-assured

There is a book, tho' not a book of

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*sf* *ff* *pp* *ff* *sf* *ff* *pp* *ff* *mf* *ff* *p* *ff* *p*

*pizz.*

*n*

Reo.

Reo.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

rhymes, where truth se-vere re-cords a na - tion's crimes; To

*mf*

*sf* *p* *f*

*sf* *p* *sf*

*sf* *p* *sf*

*arco* *sf* *p* *sf*

*mp* *mf*

*mp* *f*





Sop.

Mez.

T.  
8 wan - ton - in blood, \_\_\_\_\_ and tram - ple on the

Bar.

Vln. 1  
*f* 3 *p*

Vln. 2  
*f* 3 *p*

Vla.  
*f* 3 *p*

Vlc.  
*f* 3 3 *p*

Pno.  
*f* 3

*attacca*

### III. On a Hessian Debarkation (Rejoice, O Death!) (chorus)

35

Allegro; fierce, with blackest irony ♩. = 120

Sop.

Mez.

T. *p*  
right. \_\_\_\_\_

Bar.

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Pno. *p* *f*

\*

Sop. *f* Re - joice, O Death! \_\_\_\_\_

Mez. *f* Re - joice, O Death! \_\_\_\_\_

T *f* Re - joice, O Death! \_\_\_\_\_

Bar. *f* Re - joice, O Death! \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

21

The image displays a page from a musical score for the opera 'The Typhoon' by John Adams. The score is written for a vocal quartet and a chamber orchestra. The vocal parts are Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The music is in 3/4 time and the key of B-flat major. The lyrics for the vocal parts are: 'Brit - tan - nia's ty - rant sends \_\_\_'. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The score is presented in a standard musical notation format with staves and clefs.

Sop. — from Ger<sup>2</sup> man — plains his

Mez. — from Ger - man<sup>2</sup> — plains his

T — from Ger<sup>2</sup> - man — plains his

Bar. — from Ger<sup>2</sup> - man — plains his

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

2

2

2

2

5

2

7

Sop. my - ri - ads \_\_\_\_\_ to our shore; \_\_\_\_\_ The

Mez. my - ri - ads \_\_\_\_\_ to our shore; \_\_\_\_\_

T. 8 my - ri - ads \_\_\_\_\_ to our shore: \_\_\_\_\_

Bar. my - ri - ads \_\_\_\_\_ to our shore: \_\_\_\_\_

Vln. 1 *p* 2 2 2 2

Vln. 2 *p* 2 2 2 2

Vla. *p* 2 2 2 2

Vlc. *mp* 2 2 2 2

Pno. *mp* *mf* 8 9



Sop. *ff*  
 winds, <sup>2</sup>but waft<sup>2</sup> them back no more.

Mez. *ff*  
 winds, <sup>2</sup>but waft<sup>2</sup> them back no more.

T *ff*  
 winds, <sup>2</sup>but waft<sup>2</sup> them back no more.

Bar. *ff*  
 winds, <sup>2</sup>but waft<sup>2</sup> them back no more.

Vln. 1 *sfp* *f*  
 Vln. 2 *sfp* *f*  
 Vla. *sfp* *f*  
 Vlc. *sfp* *f*

Pno. *f*  
 Ped.



77

*mp*  $\text{♩} = \text{♩}$

Sop. To these far

Mez. To these far

T To these far

Bar.

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vlc. *pizz.* *mf*

Pno. *p* *Leg.*

\*

Sop. *mf*  
climes with state - ly step they come, \_\_\_\_\_

Mez. *mf*  
climes with state - ly step they come, \_\_\_\_\_

T *mf*  
climes with state - ly step they come, \_\_\_\_\_

Bar.

Vln. 1 *p* *mf* *p* *mf* *p*

Vln. 2 *p* *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *p*

Vlc.

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Sop. *Re - solved all prayers,*

Mez. *Re - solved all prayers,*

T *Re - solved all prayers,*

Bar.

Vln. 1 *f p mf p*

Vln. 2 *f p mf p*

Vla. *f p mf p*

Vlc.

Pno. *f p*

Detailed description: This is a page from a musical score, page 29. It features four vocal staves at the top: Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). Each vocal part has a melodic line with lyrics 'Re - solved all prayers,'. Below the vocal staves are four instrumental staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The Violin and Viola parts have complex rhythmic patterns with dynamic markings *f*, *p*, *mf*, and *p*. The Violoncello part has a simpler melodic line. At the bottom is the Piano (Pno.) part, which includes triplets and dynamic markings *f* and *p*. The entire score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature.

Sop. all prow-ess to de - fy;

Mez. all prow-ess to de - fy;

T all proe - ess to de - fy;

Bar.

Vln. 1 *mf* *p* *sfp*

Vln. 2 *mf* *p* *sfp*

Vla. *mf* *p* *sfp*

Vlc. *arco*

Pno. *mf*

Sop. — Smit with the love of coun-tries not their own, they

Mez. — Smit — with the love of coun - tries not their own, — they

T — Smit with the love of coun - tries not their own, they

Bar. — Smit with the love of coun - tries not their own, they

Vln. 1 *sul G* *ff* 3

Vln. 2 *sul G* *ff* 3

Vla. *sul G* *ff* 3

Vlc. *sul G* *ff* 3

Pno. *ff* 3 \*

Sop. come in - deed to con-quer, not to die. *p*  
 Mez. come in deed to con-quer, not to die. *p*  
 T. come in - deed to con-quer, not to die. *p*  
 Bar. come in - deed to con-quer, not to die. *p*

Vln. 1 *sf*  
 Vln. 2 *sf*  
 Vla. *sf*  
 Vlc. *sf*  
 Pno. *f*  
*Reo.*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

pp

p

pp

p

pp

pp

34



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score is for a vocal quartet and orchestra. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are mostly silent, indicated by whole rests. The instrumental parts include Violins 1 and 2, Viola, Violoncello, and Piano. The Piano part features a complex texture with arpeggiated figures and sustained chords. Dynamics include *mf*, *f*, *p*, and crescendos/decrescendos. The key signature has four flats, and the time signature is 4/4.

Poco rit.

*p*

Sop. In the slow breeze (I hear their fu - neral song)

Mez. In the slow breeze (I hear their fu - neral song)

T In the slow breeze (I hear their fu - neral song)

Bar. In the slow breeze (I hear their fu - neral song)

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Poco rit.

Sostenuto, freely ♩ = 96

Pno.

*mp*

Sop. — the dance of ghosts — th'in - fer - nal tribes pre - pare —

*mp*

Mez. — the dance of ghosts — th'in - fer - nal tribes pre - pare —

*mp*

T — the dance of ghosts — th'in - fer - nal tribes pre - pare —

*mp*

Bar. — the dance of ghosts — th'in - fer - nal tribes pre - pare —

Vln. 1 *p*

Vln. 2 *p*

Vla. *sul pont.* *n* *< sf >* *n* *< sf >* *p*

Vlc. *p*

Pno. *mp*

Leo.

155

*ff*

Sop. To Hell's dark man-sions haste, — ye a - ban-doned throng

*ff*

Mez. To Hell's dark man-sions haste, — ye a - ban-doned throng

*ff*

T To Hell's dark man-sions haste, — ye a - ban-doned throng

*ff*

Bar. To Hell's dark man-sions haste, — ye a - ban-doned throng

Vln. 1 *ff* *sfp* *ff* *sf* *pp*

Vln. 2 *ff* *sfp* *ff* *sf*

Vla. *ff* *sfp* *ff*

Vlc. *ff* *sfp* *ff*

Pno. *ff* *mf*

\* Reo.

*p*

Sop. drink-ing from skulls old O - din's \_\_\_\_\_ beer. \_\_\_\_\_

*p*

Mez. drink-ing from skulls old O - din's \_\_\_\_\_ beer. \_\_\_\_\_

*p*

T. drink-ing from skulls old O - din's \_\_\_\_\_ beer. \_\_\_\_\_

*p*

Bar. drink-ing from skulls old O - din's \_\_\_\_\_ beer. \_\_\_\_\_

Vln. 1 *sf* *pp* *sfp*

Vln. 2 *pp* *sf* *pp* *sfp*

Vla. *sf* *pp* *sf* *pp* *sfp*

Vlc. *mf* *sfp*

Pno. *sfp* *f*

175

Sop. *mp* *mf* From dire Ce-sa - re - a forced these

Mez. *mp* *mf* From dire Ce-sa - re - a forced these

T. *mp* *mf* From dire Ce-sa - re - a forced these

Bar. *mp* *mf* From dire Ce-sa - re - a forced these

Vln. 1 *p* *f* *p* *f*

Vln. 2 *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vlc. *p* *f* *p* *f*

Pno. *f*

Sop. slaves of kings \_\_\_\_\_ quick, let them take their way on ea-gle's wings. \_\_\_\_\_

Mez. slaves of kings \_\_\_\_\_ quick, let them take their way on ea-gle's wings. \_\_\_\_\_

T. 8 slaves of kings \_\_\_\_\_ quick, let them take their way on ea-gle's wings. \_\_\_\_\_

Bar. slaves of kings \_\_\_\_\_ quick, let them take their way on ea-gle's wings. \_\_\_\_\_

Vln. 1 *f* *sfp* *f* <sup>3</sup>

Vln. 2 *f* *sfp* *f* <sup>3</sup>

Vla. *f* *sfp* *f* <sup>3</sup>

Vlc. *f* *sfp* *f* <sup>3</sup>

Pno. *f* *Red.* *f* *Red.* \*

**Molto rit.**

Sop. *f*  
— To thy strong posts Man - hat-tan's isle re - pair

Mez. *f*  
— To thy strong posts Man - hat-tan's isle re - pair

T *f*  
8 — To thy strong posts Man - hat-tan's isle re - pair

Bar. *f*  
— To thy strong posts Man - hat-tan's isle re - pair

Vln. 1 *f* *p* *f*

Vln. 2 *f* *p* *f*

Vla. *f* *p* *f*

Vlc. *f* *p* *f*

**Molto rit.**

Pno. *f* *p* *f*

\*  
Ped.



Slowly, searing ♩ = 72

**Molto rit.**

204  
*mp*

Faster, driving to the end ♩ = 96

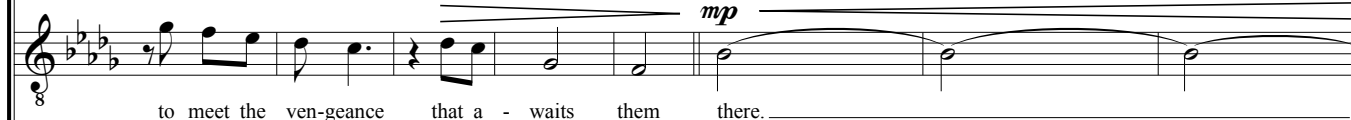
Sop.



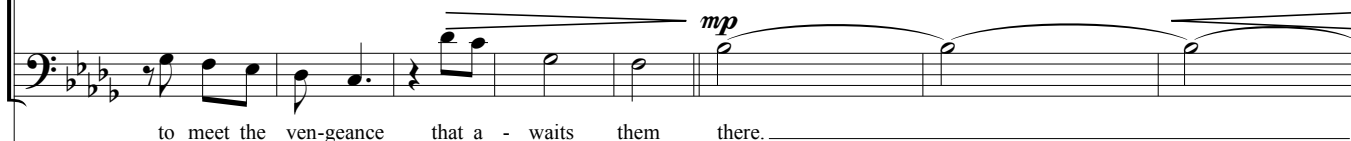
Mez.



T



Bar.



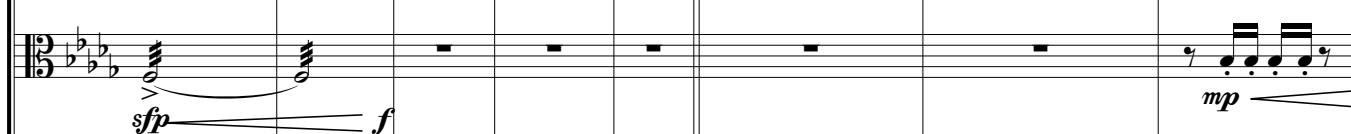
Vln. 1



Vln. 2



Vla.



Vlc.



Faster, driving to the end ♩ = 96

Slowly, searing ♩ = 72

**Molto rit.**

*f*

Pno.





# IV. To a Concealed Royalist (on a Virulent Attack) (tenor aria)

214

Fast, with unrelenting intensity ♩ = 144

Sop.

Mez.

T

Bar.

When round the bark the

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Fast, with unrelenting intensity ♩ = 144

Reo.

sim.

Sop.

Mez.

T

Bar.

howl - ing tem - pest raves \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

46

Sop.

Mez.

T

Bar.

tossed in the con - flict of a thou-sand waves \_\_\_\_\_

Vln. 1

*sf* *p* *mp*

Vln. 2

*mp* *sf*

Vla.

*mp* *sf*

Vlc.

*mp* *sf*

Pno.

*mp*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

the lub-ber - lands — men weep, com - plain, and

*mf*

*mf*

*mf*

*mf*

*mf*

49

*comic silence*  
(in time)

Sop.  
 Mez.  
 T  
 Bar.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Pno.

(in time)  
 or Heav-en re ly, lurk in their

mp  
 mp  
 mp  
 mp  
 mp

Rev.



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

holes, as - ton - ished and a -

*mf*

51

Sop.

Mez.

T

Bar.

ghast, \_\_\_\_\_

Vln. 1

*f*

Vln. 2

*f*

Vla.

*f*

Vlc.

*f*

Pno.

*f*

Sop.

Mez.

T

Bar.

dread - ing the mo - ment that

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

53

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

must be their last.

*pp* *f*

*pp* *f*

*sfp* *f*

*sfp* *p* *f*

*mp* *f*

54

Detailed description of the musical score: The score is for page 54 of a musical work. It features five vocal parts (Soprano, Mezzo, Tenor, Baritone, and Bass) and five instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Piano). The key signature is E major (four sharps) and the time signature is 6/4. The vocal parts have lyrics 'must be their last.' The instrumental parts include various dynamics like *pp*, *f*, *sfp*, *p*, *mp*, and *f*, along with articulation marks like accents and slurs. The piano part has a '9' marking above a slur. The score is written in a standard musical notation style with staves and clefs.

Sop.

Mez.

T

Bar.

*f*

The tem-pest done, their terr-or al - so ceas - es, and up they come

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*Rea.*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

to shew their shame - less fac - es. At once, feel bold,

Sop.

Mez.

T

Bar.

and tell the pi - lot too. He did no more than they them -

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*p* *sfp*

*mp* *sfp*

*mf* *sfp*

*p* *sfp*

*mp* *f p*

Reo.

Sop. 

Mez. 

T. 

Bar. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Pno. 

\*



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Reo.

59

stores. There is a ty-rant whom your soul a-dores, and ev-ery line you write

*mf*

*mp*

*pp*

*sf*

*mp*

*pp*

*sf*

*mp*

*pp*

*sf*

*mp*

*pp*

*sf*

*mp*

*p*

*mp*

*f*

*p*

Reo.

\*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

too plain - ly shows your heart is hos - tile to that ty - rant's foes.

*mp* *pp* *mf*

Reo.

\*

Reo.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

What

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*p*

5

5

5

5

5

5

5

5

Sop.

Mez.

T

Bar.

worse than fol - ly urged this gen - ius dull, with

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

pp

mf

pp

mf

pp

mf

mf

mf

Sop.

Mez.

T

Bar.

Chur - chill's \_\_\_ wreathes to shade his lead - en

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

scull?

So mid-night dark - ness u - nion claims with light.

*f* *p*

*p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

*mf* *f*

\*

The musical score is for page 273. It features four vocal parts (Soprano, Mezzo, Tenor, Baritone) and five instrumental parts (Violins 1 & 2, Viola, Violoncello, Piano). The key signature is D major (four sharps). The vocal parts have lyrics: "scull?" and "So mid-night dark - ness u - nion claims with light." The instrumental parts include dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score is written in a standard musical notation with staves and clefs. The piano part has a double bar line and a repeat sign at the end of the first system.

Sop.

Mez.

T

Bar.

*mp*

*mf*

So oil and wa-ter in one mass u-nite. No more your rage in plun-dered verse re-peat.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*sf*

Reo.

Sop.

Mez.

T

Bar.

Sink in - to prose e - ven there no safe re - treat.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score is for page 66 and consists of the following parts:

- Vocal Parts:** Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). The vocal parts have rests in the first two measures, while the Baritone part begins with a melodic line.
- Instrumental Parts:** Violins 1 and 2 (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

The score is in A major (three sharps) and 7/8 time. The vocal parts have rests in the first two measures, while the Baritone part begins with a melodic line. The instrumental parts provide a rhythmic and harmonic accompaniment, with the piano featuring a prominent arpeggiated figure in the right hand.



This musical score is for the 'The American Anthem' by John Williams. It is a full orchestral score with vocal soloists. The score is written for Soprano (Sop.), Mezzo-soprano (Mez.), Tenor (T.), Baritone (Bar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is D major (four sharps: F#, C#, G#, D#). The time signature changes from 6/8 to 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The lyrics are: 'Reed's pa - triot fame to dis - tant years may last when'. The score is marked 'Quasi recit. ♩ = c.' (Quasi recitative, quarter note equals common time). The score is for a full orchestral performance.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

ran - cor - ous rep - tiles to the dogs are cast Or where ob - li - vion spreads her wea - ry

*f*

*mp*

*p*

*p*

*f*

*p*

Rev.

Rev.



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

wings, lost in the lum-ber of for - got - ten things, and none shall ask, nor wish to

*mp*

*f* *mf* *pizz.*

*f* *mf* *pizz.*

*f* *mf* *pizz.*

*f* *mf* *pizz.*

*f* *p*

A tempo

Sop.

Mez.

T

Bar.

know, nor care who, what their names, or when they lived, or where.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*arco*

*f*

*ff*

*mp*

*f*

*mp*

*ff*

## V. The Political Weathercock (soprano and mezzo-soprano duet)

305 **Dancing, mischievous** ♩. = 60

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*pizz. (arpegg.)*

*mf*

*pizz. (arpegg.)*

*mf*

*pizz.*

*port. mf*

*port.*

*sim.*

*mf port.*

*port.*

*port.*

*sim.*

*mf*

*mf*

*'Tis*

**Dancing, mischievous** ♩. = 60

*mf*

*Leo.*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

strange that things up - on the ground are com - mon - ly most

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Sop.

Mez.

T.

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

stead - y found while those in sta - tion proud are

*mf*

*chitarra*

*f*

*chitarra*

*f*

*chitarra*

*f*

*mf*

The image displays a musical score for the song "The Rose Tree". The score is arranged in a system with five vocal staves at the top and four instrumental staves at the bottom. The vocal staves are labeled "Sop." (Soprano), "Mez." (Mezzo-soprano), "T." (Tenor), and "Bar." (Baritone). The instrumental staves are labeled "Vln. 1", "Vln. 2", "Vla." (Violoncello), and "Vlc." (Violoncello). The piano part is labeled "Pno." and consists of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are written below the Mezzo-soprano staff. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *mf* (mezzo-forte).

Sop.

Mez.

T.

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

turned and twirled, or twist - a-bout, now here and there, now in or out, mere

*mp*

*mf*

*mf*

*mp*



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Rea.

play - things to a cloud.

*arco*

*p*

*f*

3

3

3

3

3

3

5

*arco*

*p*

*f*

*arco*

*p*

*f*

*Rea.*

*mf*

See yon - der in - flu - en - tial man, so

Sop.  
 Mez.  
 T.  
 Bar.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Pno.

Musical score for measures 324-327. The score includes vocal parts (Soprano, Mezzo, Tenor, Baritone) and instrumental parts (Violins 1 & 2, Viola, Violoncello, Piano). The key signature is three sharps (F#, C#, G#). The vocal line starts with a rest, followed by a half note G4, and then a quarter note G4. The instrumental parts feature a rhythmic pattern of eighth notes and quarter notes, with dynamic markings ranging from piano (p) to fortissimo (f).

Sop. late the stern Re - pub - li - can while in - te - rest bore him up; \_\_\_\_\_

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*arco*

*arco*

*pizz.*

*Red.*

\*

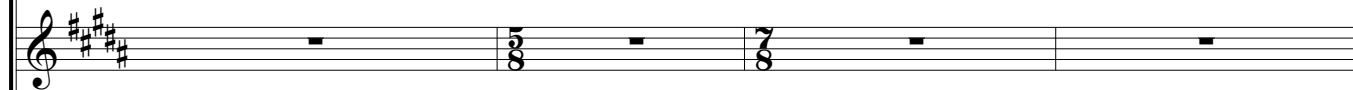
331

*f*

Sop.



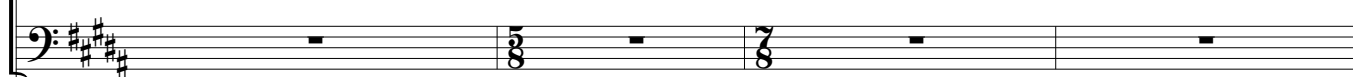
Mez.



T



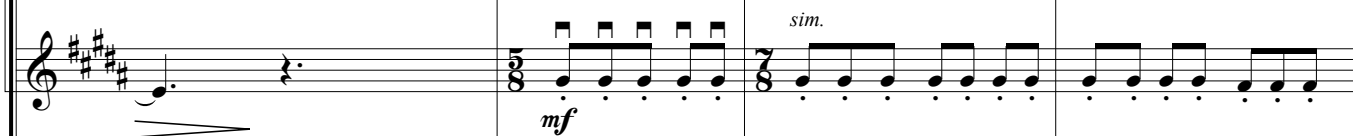
Bar.



Vln. 1



Vln. 2



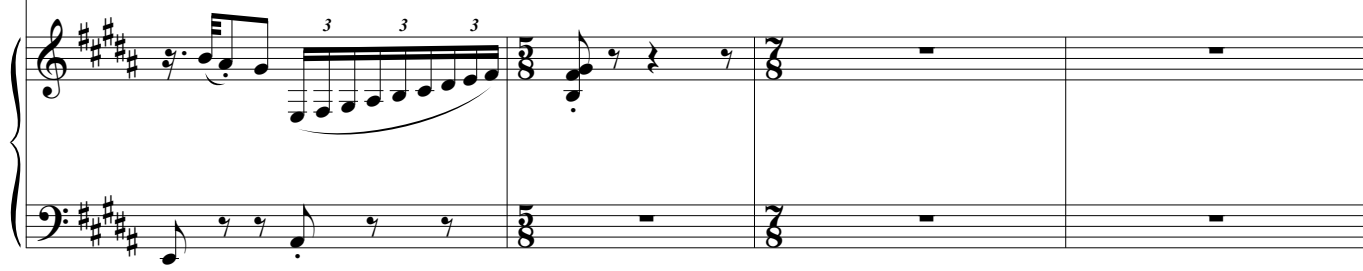
Vla.



Vlc.



Pno.





Sop.  
 Mez.  
 T.  
 Bar.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Pno.

*mp*  
 Thus, \_\_\_\_\_

*p mf* *p mp* *pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*mf mp* *p*

7 7 7 7

Leo.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

— on yon stee - ple tow - ering high, where clouds and storms dis -

8

7

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

trac - ted fly, the wea - ther - cock is placed;

*mf*



*mp* 350

Sop. Which on - ly while the storm <sup>2</sup> does blow is

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla. *pp*

Vlc.

Pno. *p*

The musical score is for measures 350, 351, and 352. The key signature is three sharps (F#, C#, G#). The Soprano part has lyrics: 'Which on - ly while the storm <sup>2</sup> does blow is'. The Viola part has a wavy line indicating a tremolo. The Piano part has a dynamic marking of 'p'.

Sop. *f*  
 to one point of com - pass true, \_\_\_\_\_ then

Mez.  
 - - - - -

T  
 8  
 - - - - -

Bar.  
 - - - - -

Vln. 1  
*f*

Vln. 2  
*f*

Vla.  
*f*

Vlc.  
*f*

Pno.  
*f*

**Poco rit.**

Sop.    *veers*    *with*    *ev - ery*    *blast.*

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.    *mf*

**Poco rit.**

Sop. *mp* But things are so — ap - point - ed here that

Mez. *mp* But things are so — ap - point - ed here that

T

Bar.

Vln. 1 *pizz. (arpegg.) mp*

Vln. 2 *pizz. (arpegg.) mp*

Vla. *pizz. (arpegg.) mp*

Vlc. *p*

Pno. *p*

*Poco meno mosso; serene and smug*  $\text{♩} = 52$

Sop. wea-ther - cocks on high ap - pear, on pin-na-cle \_\_\_\_\_ dis played, \_\_\_\_\_ while

Mez. wea-ther - cocks on high ap - pear, on pin-na-cle \_\_\_\_\_ dis played, \_\_\_\_\_ while

T

Bar.

Vln. 1 *arco* *p*

Vln. 2 *arco* *p*

Vla. *arco*

Vlc. *mf*

Pno. *mp* *mf*

Detailed description of the musical score: The score is for page 87 of a musical work. It features five vocal parts (Soprano, Mezzo, Tenor, Baritone, and Bass) and five instrumental parts (Violins 1 & 2, Viola, Violoncello, and Piano). The key signature is B-flat major (two flats) and the time signature is 3/8. The vocal parts have lyrics: 'wea-ther - cocks on high ap - pear, on pin-na-cle \_\_\_\_\_ dis played, \_\_\_\_\_ while'. The instrumental parts include dynamics like *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano), and markings like *arco* (arco). The score is written in a standard musical notation with staves and clefs.

Sop. *f* SENSE, and WORTH, and rea<sup>2</sup>-soning wights, *mf* and they who plead for hu-man rights \_\_\_\_  
 Mez. *f* SENSE, and WORTH, and rea - soning wights, *mf* and they who plead for hu-man rights \_\_\_\_  
 T.   
 Bar.   
 Vln. 1 *f* *mp* *p*  
 Vln. 2 *f* *mp*  
 Vla. *f* *mp*  
 Vlc. *f* *mp*  
 Pno. *f* *mp* *mf*

The musical score is written for a vocal quartet and a chamber orchestra. The vocal parts (Soprano, Mezzo, Tenor, and Baritone) are in 3/8 time and sing the lyrics "SENSE, and WORTH, and rea-soning wights, and they who plead for hu-man rights". The instrumental parts (Violins 1 & 2, Viola, Violoncello, and Piano) provide accompaniment. The score is in 3/8 time with a key signature of three sharps (F#, C#, G#). The dynamics range from *f* (forte) to *p* (piano).

Sop.  
 Mez.  
 T.  
 Bar.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Pno.

sit hum<sup>2</sup> ble in the  
 sit hum - ble in the

*mf*  
*p*  
*mf*  
*mf*

\*

Lea

\* Recalling Barber's "At St. Patrick's Purgatory"

Sop. *shade.*

Mez. *shade.*

T

Bar.

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vlc. *sf*

Pno. *f* *mp*

*8va*

*2*

*false octave (emphasize G#)*



# VI. On the Death of Dr. Benjamin Franklin (chorale)

382 *Slowly and freely, with reverence* ♩ = 72

*p* *mp*

Sop. Thus, some tall tree that long hath stood the glo-ry of his na - tive wood,

Mez. Thus, some tall tree that long hath stood the glo-ry of his na - tive wood,

T. Thus, some tall tree — that long hath stood the glo-ry of his na - tive wood,

Bar. Thus, some tall tree that long hath stood the glo-ry of his na - tive wood,

Vln. 1

Vln. 2

Vla.

Vlc.

*Slowly and freely, with reverence* ♩ = 72

Pno.

Sop. *f* *mp*  
by storms de - stroyed, or length of years, de - mands the tri - bute of our

Mez. *f* *mp*  
by storms de - stroyed, — or length of years, de - mands the tri - bute of our

T *f* *mp*  
by storms de - stroyed, — or length of years, de - mands the tri - bute of our

Bar. *f* *mp*  
by storms de - stroyed — or length of years, de - mands the tri - bute of our

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The image shows a page of a musical score. The top section contains four vocal staves: Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). Each vocal staff has a melodic line with lyrics underneath. The lyrics are: "by storms de - stroyed, or length of years, de - mands the tri - bute of our". Dynamic markings *f* (forte) and *mp* (mezzo-piano) are placed above the notes. The instrumental section below the vocals includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). All these instrumental staves currently contain whole rests, indicating they are silent in this section of the music. The time signature changes from 3/4 to 4/4 and back to 3/4 across the measures.

Sop. *p* *mp*  
 tears. The pile, that took long time to raise, to dust returns by

Mez. *p* *mp*  
 tears. — The pile, that took long — time to raise, — to dust returns by

T *p* *mp*  
 years. — The pile, that took long — time to raise, to dust returns by

Bar. *p* *mp*  
 years. The pile, that took — long time to raise, to dust re - turns by

Vln. 1

Vln. 2

Vla.

Vlc.

Pno. *p* *mp*  
 Red.

Sop. *slow* de - cays: but, when its *f* des - tined years are o'er, we must re -

Mez. *slow* de - cays: but, when its *f* destined years are o'er, we must re -

T *slow* de - cays: but, when its *f* des - tined years are o'er, we must re -

Bar. *slow* de - cays: but, when its *f* des - tined years are o'er, we must re -

Vln. 1

Vln. 2

Vla.

Vlc.

Pno. *slow* de - cays: but, when its *f* destined years are o'er, we must re -

*Reo.*

*\* Reo.*

Sop. *p*  
gret the loss the more. So long ac - cus - tomed to your

Mez. *p*  
gret the loss the more. So long ac - cus tomed tomed to your

T *p*  
gret the loss the more. So long ac - cus - tomed to your

Bar. *p*  
gret the loss the more. So long ac - cus - tomed to your

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Pno.

Sop. aid, — the world la - ments your ex - it made; So long be - friend-ed by — your

Mez. aid, the world la - ment your ex-it made; So long be - friend - ed by your

T. aid, the world la - ment your ex — it made; So long be - friend ed — by your

Bar. aid, the world la - ment your ex-it made; So long be - friend — ed by your

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score is written for a vocal quartet and a chamber ensemble. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are in A major and have lyrics in English. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Piano) are also in A major. The time signature changes from 4/4 to 3/4 and back to 4/4. The piano part is mostly rests.

Sop. *mf* art, Phi - lo - so - pher, 'tis hard to part! *p* When mon - archs *mp*

Mez. *mf* art, Phi - lo - so - pher, 'tis hard to part! *p* When mon - archs *mp*

T *mf* art, Phi - lo - so - pher, 'tis hard to part! *p* When mon - archs *mp*

Bar. *mf* art, Phi - lo - so - pher, 'tis hard to part! *p* When mon - archs *mp*

Vln. 1 *mf* *p* *mp*

Vln. 2 *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vlc. *mf* *p* *mp*

Pno. *mp*

Reo.

Sop. *mf* *f*  
tum - ble to the ground, suc-cess-ors eas - i - ly \_\_\_\_ are found: But, match-less

Mez. *mf* *f*  
tum - ble to the ground, suc-cess-ors eas - i - ly \_\_\_\_ are found: But, match-less

T *mf* *f*  
tum \_\_\_\_ ble to the ground, suc-cess-ors eas - i - ly \_\_\_\_ are found: But, match-less

Bar. *mf* *f*  
tum \_\_\_\_ ble to the ground, suc-cess-ors eas - i - ly \_\_\_\_ are found: But, match-less

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

Pno. *mf* *f*  
\* *Red.* \* *Red.*



Sop. FRANK - LIN! what a few can hope to ri - val such as you, who

Mez. FRANK - LIN! what a few — can hope to ri - val such as you, who

T FRANK - LIN! what a few can hope to ri - val such as you, who

Bar. FRANK - LIN! what a few can hope to ri — val such as you, who

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

\* Lea \*

\* Lea \*

\* Lea \*

\* Lea \*

Sop. *mf*  
seized from kings their scep - tered pride, and turned the light - ning's

Mez. *mf*  
seized from kings their scep - tered pride, and turned the light - ning's

T *mf*  
seized from kings their scep - tered pride, and turned the light - ning's

Bar. *mf*  
seized from kings their scep - tered pride, and turned the light - ning's

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Pno. *mf*

*Red.*

Sop. *p*  
 darts a - side.

Mez. *p*  
 darts a - side.

T *p*  
 darts a - side.

Bar. *p*  
 darts a - side.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Pno. *p*

# VII. Intermezzo

429 Adagio ♩ = 60

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mf pp* *mf pp* *mf*

*mf pp* *mf pp* *mf*

*mf pp* *mf pp* *mf*

*mf*

Adagio ♩ = 60

*mf*

102

Rea.

Sop.  
 Mez.  
 T  
 Bar.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Pno.  
 \*  
 Red.  
 Red.

# VIII. The Vernal Ague (chorus)

442 Gently, pastoral, l'istesso tempo

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*pp* *mf* *p* *pp*

*pp* *mp* *mf* *p* *pp*

*pp* *mp* *mf* *p* *pp*

*pp* *mp* *mf* *p* *mp*

Gently, pastoral, l'istesso tempo

104

The image shows a musical score for a chorus and orchestra. The top section, starting at measure 442, is for the vocalists: Soprano (Sop.), Mezzo-soprano (Mez.), Tenor (T), and Baritone (Bar.). All vocal parts are currently silent, indicated by whole rests. The bottom section is for the orchestra, starting at measure 104. It includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a 5/4 time signature. The instrumental parts are in the same key and time. The strings (Vln. 1, Vln. 2, Vla., Vlc.) play a melodic line with dynamic markings of *pp*, *mp*, *mf*, *p*, and *pp*. The piano part (Pno.) has a more complex rhythmic pattern with dynamic markings of *mp*. The tempo and mood are indicated as 'Gently, pastoral, l'istesso tempo'.

Pno.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*p*

*mf*

*p*

*poco*

*pp*

*p*

*mf*

*p*

*poco*

*pp*

*p*

*mf*

*p*

*poco*

*pp*

*p*

*mp*

*p*





Sop. *p* *mp* *mf*  
Where the pheasant roosts at night lone-ly, drow-sy, out of sight where the

Mez. *p* *mp* *mf*  
Where the pheasant roosts at night lone-ly, drow-sy, out of sight where the

T *p* *mp* *mf*  
Where the pheasant roosts-at night lone-ly, drow-sy, out of sight where the

Bar. *p* *mp* *mf*  
Where the pheasant roosts at night lone-ly, drow-sy, out of sight where the

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

464

Sop. *mp* *p*  
 eve-ning breez - es sigh, sol-i-ta-ry, there, stray I.

Mez. *mp* *p*  
 eve-ning breez - es sigh, sol-i-ta-ry, there, stray I.

T *mp* *p*  
 eve-ning breezes sigh, sol-i-ta-ry, there, — stray I.

Bar. *mp* *p*  
 eve-ning breez - es sigh, sol-i-ta-ry, there, stray I.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Pno. *mp*

Rec.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

*mp*

*mp*

*mf*

*f*

*f*

*f*

*mf*

*f*

*p*

*mf*

*f*

*p*

Close a-

Close a-

This musical score page, numbered 109, contains staves for Soprano, Mezzo-soprano, Tenor, Baritone, Violin 1, Violin 2, Viola, Violoncello, and Piano. The key signature is three sharps (F#, C#, G#). The score is divided into measures with time signatures of 2/4 and 4/4. The vocal parts (Sop., Mez., T., Bar.) are mostly silent, with the Tenor and Baritone parts having a few notes at the end of the page, marked *mp* and labeled 'Close a-'. The instrumental parts are more active: Violin 1 starts with a *mf* dynamic and a melodic line, then moves to *f*; Violin 2 plays a rhythmic pattern, also moving to *f*; Viola plays a short melodic phrase, marked *f*; Violoncello plays a melodic line, marked *mf* then *f*, and ends with a *p* dynamic and a tremolo; Piano plays a complex accompaniment, marked *mf* then *f*, and ends with a *p* dynamic. Dynamics like *mf*, *f*, and *p* are used throughout the instrumental parts. The page ends with a double bar line.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

long a sha - - - ded

long a sha - - - ded

*p*

*p*

*p*

The musical score for measures 469-472 is written for a vocal quartet and a string/piano ensemble. The vocal parts (Soprano, Mezzo, Tenor, and Baritone) are in treble clef with a key signature of three sharps (F#, C#, G#). The instrumental parts (Violin 1, Violin 2, Viola, and Violoncello) are in treble and bass clefs with the same key signature. The piano part is in treble and bass clefs with the same key signature. The vocal parts have lyrics: 'long a sha - - - ded'. The instrumental parts feature sustained notes and arpeggiated figures. The piano part has a repeating arpeggiated pattern.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

8

stream

stream

The musical score is for a vocal and instrumental ensemble. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are in A major and 4/4 time. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, Piano) are also in A major and 4/4 time. The vocal parts have whole rests. The instrumental parts feature sustained notes and arpeggiated figures. The Piano part has a repeating arpeggiated pattern in the right hand and a melodic line in the left hand.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

source of ma - ny a youth - ful

source of ma - ny a youth - ful -

The musical score is for page 112. It features four vocal parts (Soprano, Mezzo, Tenor, Baritone) and five instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Piano). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics: 'source of many a youth - ful'. The instrumental parts include a piano accompaniment with arpeggiated chords and sustained notes.

Sop.

Mez.

T  
8  
dream,

Bar.  
dream,

Vln. 1

Vln. 2

Vla.

Vlc.  
#2

Pno.

Measure 8: Soprano and Mezzo have whole rests. Tenor and Baritone enter with a half note G4, followed by the lyrics 'dream,'. Violin 1 has a half note G4. Violin 2 has a half note G4. Viola has a half note G4. Violoncello has a half note G4. Piano accompaniment begins in measure 8 with a half note G2 in the left hand and a half note G4 in the right hand.

Measure 9: Soprano and Mezzo have whole rests. Tenor and Baritone have a half note G4. Violin 1 has a half note G4. Violin 2 has a half note G4. Viola has a half note G4. Violoncello has a half note G4. Piano accompaniment continues with a half note G2 in the left hand and a half note G4 in the right hand.

Measure 10: Soprano and Mezzo have whole rests. Tenor and Baritone have a half note G4. Violin 1 has a half note G4. Violin 2 has a half note G4. Viola has a half note G4. Violoncello has a half note G4. Piano accompaniment continues with a half note G2 in the left hand and a half note G4 in the right hand.

Measure 11: Soprano and Mezzo have whole rests. Tenor and Baritone have a half note G4. Violin 1 has a half note G4. Violin 2 has a half note G4. Viola has a half note G4. Violoncello has a half note G4. Piano accompaniment continues with a half note G2 in the left hand and a half note G4 in the right hand.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

where branch - y

where branch - y -

114



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

ce - dars dim the

ce - dars - - - dim - - - the

Sop.

Mez.

T  
8  
day,

Bar.  
day,

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score is for page 116, measures 8 through 11. It features five vocal staves (Soprano, Mezzo, Tenor, Baritone) and five instrumental staves (Violin 1, Violin 2, Viola, Violoncello, and Piano). The key signature is three sharps (F#, C#, G#). The vocal parts are mostly silent, with the Tenor and Baritone parts having the lyrics "day," under the first measure. The instrumental parts include sustained notes in the strings and a piano accompaniment consisting of arpeggiated chords and melodic lines in the right and left hands.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

there I muse, and there I

there I muse and - there I

6

Sop.

Mez.

T. *mf*  
stray.

Bar. *mf*  
stray.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Pno. *f*

The musical score for measures 479-482 is presented. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are mostly rests, with Tenor and Baritone having a 'stray.' marking. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, Piano) are active, with Violins, Viola, and Cello marked 'f' (forte). The Piano part features complex chordal textures and arpeggiated figures. The time signature changes from 2/4 to 3/4 in measure 481.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score for page 119, measures 1-4, is written for a vocal quartet and a string/piano ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are mostly silent, indicated by whole rests. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, Piano) are active. Violin 1 starts with a piano (p) dynamic and a crescendo leading to a forte (f) dynamic. Violin 2, Viola, and Violoncello have melodic lines. The Piano part features a complex texture with chords and moving lines in both hands.

Sop. *mf* *mp*  
Yet what can please a - mid the bower, that

Mez. *mf* *mp*  
Yet what can please a - mid - the bower, that

T

Bar.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Pno. *p* *p* *Rea.*

\*

Sop. charmed the eye for man-y an hour? The bud-ding leaf is lost - to

Mez. charmed the eye for man-y an hour? - The bud-ding leaf is lost - to

T.

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*f*

The musical score is for a vocal quartet and piano. It is written in A major (three sharps: F#, C#, G#). The time signature changes from 4/4 to 4/4 to 6/4. The vocal parts are Soprano, Mezzo, Tenor, and Baritone. The piano accompaniment consists of Violins 1 and 2, Viola, Violoncello, and Piano. The piano part has a forte (f) dynamic marking. The lyrics for the vocal parts are: "charmed the eye for man-y an hour? The bud-ding leaf is lost - to".

**Poco accel.**

Sop. *mp*  
me and dead the bloom on e - very tree.

Mez. *mp*  
me - and dead - the - bloom on e - very - tree.

T

Bar.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Pno. *mp*

**Poco accel.**

*Red*

\*



Sop. *mp*  
The wind - ing stream

Mez. *mp*  
The wind - ing stream

T. *mp*  
The wind - ing stream

Bar. *mp*  
The wind - ing stream

Vln. 1 *mf* *p* *f*

Vln. 2 *mf* *p* *f*

Vla. *mf* *p* *f*

Vlc. *mf* *p* *mf*

Pno. *mf* *p* *mf*

Piu mosso ♩ = 96

Sop. *that glides a - long, the lark that tunes her ear - ly song,*

Mez. *that glides a - long, the lark that tunes her ear - ly song,*

T *that glides a - long, the lark that tunes her ear - ly song,*

Bar. *that glides a - long, the lark that tunes her ear - ly song,*

Vln. 1 *p < f*

Vln. 2 *p < f*

Vla. *p < f*

Vlc.

Pno. *p < mf*

*mf*

Sop. the moun-tain's brow, the slop - ing vale, the mur-mur-ing - of the

*mf*

Mez. the moun-tain's brow, the slop - ing vale, the mur-mur-ing - of the

*mf*

T. the moun-tain's brow, the slop - ing vale, the mur-mur-ing - of the

*mf*

Bar. the moun-tain's brow, the slop - ing vale, the mur-mur-ing - of the

Vln. 1 *mp* *f* *mp* *f*

Vln. 2 *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vlc.

Pno. *p* *mf* *mf*

*cross hands freely to approximate sustained tremolo*

**511** **Pesante** ♩ = 60

**Molto rit.**

Sop. west - ern gale have lost their charms. -

Mez. west - ern gale have lost their charms. -

T. west - ern gale have lost their charms. -

Bar. west - ern gale have lost their charms. -

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

**Molto rit.**

**Pesante** ♩ = 60

Pno. *f* *ff*

\*

Sop. *p* - The blooms are gone. *p* Trees put a dark-er as-pect on.

Mez. *p* - The blooms are gone. *p* Trees put a dark-er as-pect on. *mp* The

T *p* - The blooms are gone. *p* Trees put a dark-er as-pect on.

Bar. *p* - The blooms are gone. *p* Trees put a dark-er as-pect on.

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

Pno. *mp* *p*

*Lea.*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

stream dis - gusts that wan - ders by,

Sop. *mp* and ev - ery zeph-yr brings a sigh.

Mez.

T

Bar.

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vlc. *p* *mf* *p*

Pno.

Sop. *p* Great

Mez. *p* Great

T *p* Great

Bar. *p* Great

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score is written for a vocal quartet (Soprano, Mezzo-soprano, Tenor, Baritone) and a string quartet (Violin 1, Violin 2, Viola, Violoncello) with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are mostly silent, with a final measure in each staff showing a single note (G4 for Soprano, F#4 for Mezzo-soprano, E4 for Tenor, and D3 for Baritone) marked with a piano (*p*) dynamic and the word "Great". The string quartet and piano parts are active throughout. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand, with various articulations and dynamics.

✱



Sop. guard - ian of our fee - ble kind, - re - stor - ing na - ture, lend thine aid, -

Mez. guard - ian of our fee - ble kind, - re - stor - ing na - ture, lend thine aid,

T guard - ian of our fee - ble kind, - re - stor - ing na - ture, lend thine aid,

Bar. guard - ian of our fee - ble kind, - re - stor - ing na - ture, lend thine aid,

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Sop. and o'er the fea - tures of the mind, re - new those co - lours that must fade,

Mez. and o'er the fea - tures of the mind, re - new those co - lours that must fade,

T. and o'er the fea - tures of the mind, re - new those co - lours that must fade,

Bar. and o'er the fea - tures of the mind, re - new those co - lours that must fade,

Vln. 1 *pp* *mp* *p* *mp*

Vln. 2 *pp* *mp* *p*

Vla. *pp* *mp* *p*

Vlc. *pp* *mp* *p*

Pno. *mp*

Red. \*

Sop.      when ver - nal suns for - bear      to roll,      and

Mez.      when ver - nal suns for - bear      to roll,      and

T      when ver - nal suns for - bear -      to roll,      and

Bar.      when ver - nal suns for - bear -      to roll,      and

Vln. 1      *mp*

Vln. 2      *mp*

Vla.      *mp*

Vlc.      *mp*

Pno.      \*

Reo.

545

Sop. *p*  
end - less win - ter chills the soul.

Mez. *p*  
end - less win - ter chills the soul.

T *p*  
end - less win - ter chills the soul.

Bar. *p*  
end - less win - ter chills the soul.

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *pp* *mf*

Vlc. *pp* *mf*

Pno. *mp*

\*

Ped.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

pp

pp

pp

pp

mp

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Measures 1-5 of the musical score. The vocal parts (Sop., Mez., T., Bar.) are all rests. The instrumental parts (Vln. 1, Vln. 2, Vla., Vlc., Pno.) are active. The key signature is one sharp (F#). The time signature changes from 4/4 to 6/4 in measure 5. Dynamics include *pp*, *p*, *mf*, and *f*. The piano part features a complex texture with arpeggiated chords and moving lines in both hands.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*<mf> p*

*> pp*

*<mf> p*

*> pp*

*<mf> p*

*> pp*

*<mf> p*

*> pp*

*mp*

*Leo.*

*rit.*

*✱*

*✱*

# IX. The Vanity of Existence (mezzo-soprano accompanied recitative)

559

Adagio, poco animato, freely and irregular ♩ = 60

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Adagio, poco animato, freely and irregular ♩ = 60

Red.

The musical score is arranged in two systems. The first system contains measures 554-558, and the second system starts at measure 559. The vocal parts (Sop., Mez., T., Bar.) are mostly silent, indicated by rests. The instrumental parts (Vln. 1, Vln. 2, Vla., Vlc., Pno.) are active. The piano part includes a redaction mark (Red.) at the end of the first system. The score includes dynamic markings (p, mf, p, mp) and articulation (accents, slurs). The tempo is Adagio, poco animato, freely and irregular, with a metronome marking of 60 beats per minute.



Sop.  
 Mez.  
 T  
 Bar.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Pno.

In youth, gay scenes at-tract our

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

eyes, and not sus-pec-ting - their de - cay, - - -

*fp* *mf* *f* *p*

*mf* *p*

*fp* *mf* *f* *p*

*mf* *p*

*p* *mf*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*p*

*sf*

*p*

*sf*

*mp*

*mf*

life's flow-ery fields be-fore us rise, re-gard-less of - its win-ter day, -

[illegible]



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

that true life you best es -

*p*

*p*

*mf*

*Leg.*

Detailed description of the musical score: The score is for a vocal ensemble and orchestra. The vocal parts (Sop., Mez., T., Bar.) are in 4/4 time. The instrumental parts (Vln. 1, Vln. 2, Vla., Vlc., Pno.) are also in 4/4 time. The piano part begins with a mezzo-forte (mf) dynamic and a cello part marked 'Leg.' (leggero). The violin parts enter with a piano (p) dynamic. The vocal parts enter with the lyrics 'that true life you best es -'.

Sop.

Mez. *f*  
teem.

T

Bar.

Vln. 1 *f* *mp* *f* *p*

Vln. 2 *f* *mp* *f* *p*

Vla. *f* *mp* *f*

Vlc. *f* *mp* *f*

Pno. *f* *mp* *f*

Pno.



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

night - ly on some shal - low

10

10

10

10

10

Sop.

Mez.

tide,

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

10

10

10

10

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

oft have I seen a splen - did

10

10

10

10

The image shows a musical score for a vocal quartet and piano. The vocal parts are Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). The piano part is for Piano (Pno.). The Mezzo part has lyrics: "oft have I seen a splen - did". The piano part features a repeating arpeggiated figure in the right hand and a rhythmic pattern in the left hand, marked with "10".

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

show

re

*mf*

*f*

10

10

10

10

3



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

glit-tering moons - were seen be - low,

*pp* *mp* *mf* *p*

13

Rea.

The musical score is arranged in a standard orchestral format. The vocal parts (Sop., Mez., T., Bar.) are at the top, followed by the string section (Vln. 1, Vln. 2, Vla., Vlc.) and the piano (Pno.). The piano part is written in grand staff notation. The lyrics 'glit-tering moons - were seen be - low,' are placed under the Mezzo-soprano line. Dynamic markings *pp*, *mp*, *mf*, and *p* are used throughout the score to indicate volume changes. A rehearsal mark '13' is located in the piano part. The string parts include various musical notations such as slurs, ties, and dynamic markings.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

but when the tide had ebbed a - way,

*mf*

*p*

*pp*

*mf*

*p*

*mf*

*p*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

the scene fan - tas - tic - with it fled a bank of mud a - round me lay

*mf* *sf* *p* *mp* *pizz.*

*mf* *sf* *p* *mp* *pizz.*

*mf* *sf* *p* *mp* *pizz.*

*mf* *sf* *p* *mp* *pizz.*

*mp*

*Reo.*

\*



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

and sea - weed on the ri - ver's

The image shows a musical score for a vocal quartet and orchestra. The vocal parts (Soprano, Mezzo-soprano, Tenor, Baritone) and string parts (Violins 1 & 2, Viola, Violoncello) are shown with rests. The Piano part features a tremolo in the left hand and sustained chords in the right hand. The lyrics 'and sea - weed on the ri - ver's' are under the Mezzo-soprano line.

*attacca*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*arco*

*pp*

*mf*

*arco*

*pp*

*mf*

*arco*

*pp*

*mf*

*arco*

*pp*

*mf*

*attacca*

*pp*

*p*

*mf*

The musical score is arranged in two systems. The first system contains staves for Soprano, Mezzo-soprano, Tenor, Baritone, Violin 1, Violin 2, Viola, and Violoncello. The vocal staves (Sop., Mez., T., Bar.) are mostly empty, with a few notes in the Mezzo-soprano part. The instrumental staves (Vln. 1, Vln. 2, Vla., Vlc.) feature melodic lines with dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte). The second system contains the Piano (Pno.) staff, which has a complex texture with multiple voices, including arpeggiated figures and melodic lines. The Piano part starts with a *pp* dynamic and ends with a *mf* dynamic. The score is marked with *attacca* at the beginning and end of the section.

## X. On the Sleep of Plants (mezzo-soprano aria)

## 612 Dolcissimo (l'istesso tempo)

[illegible]

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

When suns are

*pp*

*pp*

*pp*

*pp*

*p*

This musical score page features five vocal staves (Soprano, Mezzo-soprano, Tenor, Baritone) and five instrumental staves (Violin 1, Violin 2, Viola, Violoncello, and Piano). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are mostly silent, with the Mezzo-soprano part having a single line of lyrics: "When suns are". The instrumental parts are more active, with the Violin 1 and Violin 2 parts featuring melodic lines and dynamic markings of *pp* (pianissimo). The Viola and Violoncello parts also have *pp* markings. The Piano part has a *p* (piano) marking. The score is written for a full vocal quartet and a string quartet with piano accompaniment.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

set and stars in view not on-ly man to slum - ber yields; but na - ture

*ppp*

*ppp*

*ppp*

*mp*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

grants this bles-sing too to yon-der plants in yon - der fields.

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*p*

*mf*

*l.v.*



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

same as toil and care) thrice wel-come make - the eve - ning breeze that

*mp*

*mp*

*Rea.*



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

kind - ly does their strength re - pair.

*f*

*f*

*f*

*f*

*f*

*f*

6

3

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

At ear-ly

*no decresc.*

*no decresc.*

*no decresc.*

*no decresc.*

*mf*

*pp*

6

3

3

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

dawn each plant sur - vey and see re - vived by na-ture's hand,

*con sord.*  
*p*

*senza sord.*  
*p*

*con sord.*  
*p*

*senza sord.*  
*p*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mf*

with youth - ful vi - gour, fresh and

*mf*

*sf*

*p*

*sf*

*p*

*mf*

9

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

gay

*p*

*mp*

*mp*

*mp*

The musical score is for page 167 and is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The vocal parts (Soprano, Mezzo-soprano, Tenor, and Baritone) are at the top, each with a single measure containing a whole rest. The Mezzo-soprano part has the word "gay" written below the staff. The instrumental parts include Violins 1 and 2, Viola, Violoncello, and Piano. Violins 1 and 2 play a continuous eighth-note pattern with slurs, starting with a piano (*p*) dynamic. The Viola and Violoncello parts also play eighth-note patterns, starting with a mezzo-piano (*mp*) dynamic. The Piano part is written for both hands, with the right hand playing eighth notes and the left hand playing a steady eighth-note accompaniment, also starting with a mezzo-piano (*mp*) dynamic.

168



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

Yon

*sf*

*mp*

*pp*

✱

The musical score is for page 170. It features five vocal parts (Soprano, Mezzo, Tenor, Baritone) and five instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Piano). The key signature is three sharps (F#, C#, G#). The time signature changes from 3/8 to 2/4 to 4/4. The vocal parts are mostly silent, with a Mezzo-soprano entry in the final measure marked *mp* and the word "Yon". The instrumental parts include a forte (*sf*) passage for the strings in the first two measures, followed by a mezzo-forte (*mp*) passage for the cello in the third measure, and a piano (*pp*) passage for the piano in the final measure, which is marked with a fermata and a decorative asterisk (✱).



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

gar-den plant with weeds o'er - run, not void of thought per-ceives its hour

*pizz.*  
*mp*

*pizz.*  
*mp*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

and watch - ful - of the part - ing sun through -

*mf*

*pizz.*

*mf*

*mf*

*mf*

*mf*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

out the night con - ceals her flower. Like us the slave of cold and

*p*

*f*

*p*

*p*

*p*

*p*

*mf*

*Red.*

**Piu mosso** ♩ = 96

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

heat, she too en - joys her lit - tle span, with rea - son on - ly less com -

The musical score is written for a vocal ensemble and piano. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts are Soprano (Sop.), Mezzo-soprano (Mez.), Tenor (T), and Baritone (Bar.). The instrumental parts are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The lyrics are: 'heat, she too en - joys her lit - tle span, with rea - son on - ly less com -'. The piano part consists of chords and single notes in both hands, with some melodic lines in the right hand.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

plete than that which makes the boast of man. Thus mould-ed from

*mp*

*p*

*p*

*pp*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

one com - mon clay a va - ried life a - dorns the plain

*p*

*mp*

**Poco rit.**      **Dolce, lightly** ♩ = 60

Sop.

Mez. 
  
by na-ture      sub-ject to de-cay      by na-ture      meant to

T.

Bar.

Vln. 1 
  
*mf* *p*

Vln. 2 
  
*mf* *p*

Vla. 
  
*mf* *p*

Vlc. 
  
*mf* *p*

Pno. 
  
*mf* *p*      *mf* *p*      *p* *Ped.*

**Poco rit.**      **Dolce, lightly** ♩ = 60

Sop.   
 Mez.   
 T   
 Bar.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vlc.   
 Pno.

bloom a gain.

ppp pp

p mf p

p mf p

mf pp

mf p



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

*mp*

*pp*

*mp*

*mf*

3

Rit. poco a poco

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Rit. poco a poco

*pp*

*pp*

*pp*

*pp*

*p*

# XI. 'The Hurricane' (quartet)

706

Molto allegro, hazy, unsettled, relentless ♩. = 128

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Molto allegro, hazy, unsettled, relentless ♩. = 128

Pno.

181

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score for page 182, measures 1 through 5, is presented below. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are currently silent, indicated by whole rests. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello) are also silent, indicated by whole rests. The Piano (Pno.) part features a complex rhythmic pattern in the right hand, alternating between eighth and sixteenth notes, and a steady eighth-note accompaniment in the left hand. Dynamics include *mf*, *p*, and crescendos.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

And.

*p* *sf* *pp* *p* *sf* *pp*

*p* *sf* *pp* *p* *sf* *pp*

*p* *sf* *pp* *p* *sf* *pp*

*p* *sf* *pp* *p* *sf* *pp*

*p*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*p*

*mf*

*p*

*mf*



This musical score is for a piece titled "The Rose Tree". It is written for a vocal quartet (Soprano, Mezzo-soprano, Tenor, and Baritone) and a chamber orchestra consisting of Violins I and II, Viola, Violoncello, and Piano.

**Vocal Parts:** The vocal staves (Sop., Mez., T., Bar.) are in treble clef with a key signature of two flats (B-flat and E-flat). They contain whole rests throughout the entire piece, indicating that the vocalists are silent.

**Instrumental Parts:**

- Violins I and II, Viola, and Violoncello:** These parts are in treble clef (except for the Viola and Cello, which are in bass clef). They play a melodic line starting with a forte (*sf*) dynamic, followed by a crescendo to mezzo-forte (*mf*), and then a decrescendo to piano (*p*). The melody is characterized by dotted rhythms and slurs.
- Piano:** The piano part is in bass clef. It begins with a whole rest, then enters with a mezzo-forte (*mf*) dynamic, playing a rhythmic accompaniment of eighth notes. It concludes with a final chord marked *mf*.

Leo.



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*p* *mf*

*Red.* *Red.*

The musical score is for page 187. It features four vocal staves at the top: Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). Below these are four instrumental staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). At the bottom is the Piano (Pno.) staff, which includes both treble and bass clefs. The vocal staves are mostly empty, with some rests. The instrumental staves contain complex musical notation, including sixteenth and thirty-second notes, slurs, and dynamic markings. The Piano part is particularly detailed, with multiple measures of rapid sixteenth-note passages in both hands, marked with 'p' (piano) and 'mf' (mezzo-forte). There are also 'Red.' markings under the piano part, likely indicating a reduction or a specific performance instruction. The overall layout is clean and professional, typical of a printed musical score.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score is for page 188 and consists of the following parts:

- Vocal Staves:** Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). All vocal parts are currently silent, indicated by whole rests.
- Violins:** Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play a melodic line starting in the second measure. The notes are G4, A4, Bb4, and C5, tied across measures. Dynamics include *sf* (sforzando), *mf* (mezzo-forte), and *p* (piano).
- Viola and Violoncello:** Viola (Vla.) and Violoncello (Vlc.) play a similar melodic line, an octave lower than the violins. Dynamics include *sf*, *mf*, and *p*.
- Piano:** The piano part features a complex right-hand texture with chords and a steady eighth-note accompaniment in the left hand. Dynamics include *p* and *mf*.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*p*

*p*

*p*

*p*

*p*

*mf*

*Red.*

*Red.*

*Red.*

*Red.*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*sf* *mf* *p*

*sf* *mf* *p*

*sf* *mf* *p*

*sf* *mf* *p*

*p*

*Lea.*

Detailed description: This page of a musical score contains staves for Soprano, Mezzo-soprano, Tenor, Baritone, Violin 1, Violin 2, Viola, Violoncello, and Piano. The vocal parts (Sop., Mez., T., Bar.) are currently silent, indicated by whole rests. The instrumental parts are in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. Violins 1 and 2, Viola, and Violoncello play a melodic line starting with a forte (sf) dynamic, moving to mezzo-forte (mf), and then decaying to piano (p). The Piano part features a sustained chord in the right hand and a rhythmic eighth-note pattern in the left hand. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for eighth notes.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score for page 191 consists of the following parts and measures:

- Vocal Staves (Sop., Mez., T, Bar.):** Each staff contains five measures of whole rests.
- Violins 1 & 2 (Vln. 1, Vln. 2):**
  - Measure 1: Quarter notes G4, A4, B4, C5.
  - Measure 2: *sf* dynamic, half note G4 with an accent (>).
  - Measure 3: Half note G4.
  - Measure 4: Quarter rest.
  - Measure 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, marked with a forte (*f*) dynamic and a slur.
- Viola (Vla.):**
  - Measure 1: Quarter notes G4, A4, B4, C5.
  - Measure 2: *sf* dynamic, half note G4 with an accent (>).
  - Measure 3: Half note G4.
  - Measure 4: Quarter rest.
  - Measure 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, marked with a forte (*f*) dynamic and a slur.
- Violoncello (Vlc.):**
  - Measure 1: Quarter notes G4, A4, B4, C5.
  - Measure 2: Quarter rest.
  - Measure 3: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
  - Measure 4: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
  - Measure 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Piano (Pno.):**
  - Measure 1: Chords G4-A4-B4-C5 and G4-A4-B4-C5.
  - Measure 2: *f* dynamic, half note G4 with an accent (>).
  - Measure 3: Half note G4.
  - Measure 4: Quarter rest.
  - Measure 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, marked with a forte (*f*) dynamic and a slur.

The musical score is for a piece titled "Happypop" by T. S. Eliot. It is written in 3/4 time and the key of B-flat major. The score includes vocal parts for Soprano (Sop.), Mezzo-soprano (Mez.), Tenor (T.), and Baritone (Bar.), as well as instrumental parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

The vocal parts are mostly silent, with the Tenor part having a single line of lyrics: "Happ - py -". The instrumental parts are more active, with the Piano part featuring a prominent melody in the right hand and a bass line in the left hand. The Violin and Viola parts have a rhythmic pattern of eighth notes, while the Violoncello part has a similar pattern. The score includes dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano).

The lyrics are: "Happ - py -".

Pno.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

8

now trims \_\_\_\_\_ at home his eve<sup>2</sup> ning - fire;

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

2



Pno.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

that on - the tuft - ed - groves - ex - pire:

*p*

*p*

*p*

*p*

*pp*

Detailed description of the musical score: The score is for a page numbered 196. It features four vocal staves at the top: Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). The Tenor part has lyrics: 'that on - the tuft - ed - groves - ex - pire:'. The instrumental section below includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The Piano part is written in grand staff. Dynamics include piano (p) and pianissimo (pp). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time (C).

**Sop.** *ff*  
A - las! - - - on us - they

**Mez.** *ff*  
A - las! - - - on us - they

**T** *ff*  
A las! - - - on us - they

**Bar.** *ff*  
A - las! - - - on us - they

**Vln. 1** *pp* *ff* *ff*

**Vln. 2** *pp* *ff*

**Vla.** *pp* *ff*

**Vlc.** *pp* *ff*

**Pno.** *ff*

Sop. *mp*  
doub-ly - fall, - - - Our fee - ble bark must bear - them

Mez. *mp*  
doub-ly - fall, - - - Our fee - ble bark must bear - them

T *mp*  
doub<sup>2</sup>-ly - fall, - - - Our fee - ble bark must bear - them

Bar. *mp*  
doub<sup>2</sup>-ly - fall, - - - Our fee - ble bark must bear - them

Vln. 1 *sfp* *mp*

Vln. 2 *sfp* *mp*

Vla. *sfp* *mp*

Vlc. *sfp* *mp*

Pno. *mp*

Score for Soprano (Sop.), Mezzo (Mez.), Tenor (T), Baritone (Bar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.).

The score is written in B-flat major (two flats) and 4/4 time. The tempo is marked *all.* (allegretto).

**Vocal Parts:**

- Sop.**: Melody line, starting with a half note G4, followed by a half note A4, and then a half note B4. The rest of the staff is empty.
- Mez.**: Melody line, starting with a half note G4, followed by a half note A4, and then a half note B4. The rest of the staff is empty.
- T**: Melody line, starting with a half note G4, followed by a half note A4, and then a half note B4. The rest of the staff is empty.
- Bar.**: Melody line, starting with a half note G4, followed by a half note A4, and then a half note B4. The rest of the staff is empty.

**Instrumental Parts:**

- Vln. 1**: Playing a continuous eighth-note pattern (G4, A4, B4, A4, G4) starting from the first measure.
- Vln. 2**: Playing a continuous eighth-note pattern (G4, A4, B4, A4, G4) starting from the first measure.
- Vla.**: Playing a continuous eighth-note pattern (G4, A4, B4, A4, G4) starting from the first measure.
- Vlc.**: Playing a continuous eighth-note pattern (G4, A4, B4, A4, G4) starting from the first measure.
- Pno.**: Playing a continuous eighth-note pattern (G4, A4, B4, A4, G4) starting from the first measure.

The score includes dynamic markings (*f*) and articulation marks (>).

Sop.  
 Mez.  
 T  
 Bar.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Pno.

Musical score for Soprano, Mezzo, Tenor, Baritone, Violin 1, Violin 2, Viola, Violoncello, and Piano. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts (Sop., Mez., T., Bar.) are mostly silent, with some notes in the final measure. The instrumental parts (Vln. 1, Vln. 2, Vla., Vlc., Pno.) are active throughout. The Piano part includes dynamic markings such as *sf* (sforzando) and *mp* (mezzo-piano). The score is divided into measures by vertical bar lines, with a double bar line indicating a section change.

Sop.

Mez.

T

Bar.

*mf*

Now \_\_\_\_\_ to their haunts the

Vln. 1

*pp*

Vln. 2

Vla.

Vlc.

Pno.

*l.h.* *(croisez)* *r.h.*

*Ped.* *Ped.*

Sop.

Mez.

T

Bar.

birds \_\_\_\_\_ 2 re - treat, the squir - rel \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mf*

Wolves \_\_\_\_\_

seeks his hol <sup>2</sup> - low \_\_\_\_\_ tree. Wolves \_\_\_\_\_

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

in their sha - ded <sup>4</sup> ca - verns meet.

in their sha ded <sup>4</sup> ca verns meet. <sup>2</sup>

*f*

Sop. All, all,

Mez. *f* All, all,

T. *f* All, all,

Bar. *f* All, all,

Vln. 1 *f* *p* *ff* *p* *ff*

Vln. 2 *f* *p* *ff* *p* *ff*

Vla. *f* *p* *ff* *p* *ff*

Vlc. *f* *p* *ff* *p* *ff*

Pno. *f* *p* *ff* *p* *ff*

Reo. \*

Reo.

Sop.

All \_\_\_\_ are bles-sed - but wretch-ed \_\_\_\_ we. \_\_\_\_

Mez.

All \_\_\_\_ are bles - sed \_\_\_\_ but wretch-ed \_\_\_\_ we. \_\_\_\_

T

All \_\_\_\_ are bles - sed \_\_\_\_ but wretch-ed \_\_\_\_ we. \_\_\_\_

Bar.

All \_\_\_\_ are bles - sed \_\_\_\_ but wretch-ed \_\_\_\_ we. \_\_\_\_

Vln. 1

*f* *p* *f* 2

Vln. 2

*f* *p* *f* 2

Vla.

*f* *p* *f* 2

Vlc.

*f* *p* *f* 2

Pno.

*f* *p* *f* 2

206

Sop. *ff*  
fore - doomed \_\_\_\_\_ a strang - er \_\_\_\_\_ to re - pose, no

Mez. *ff*  
fore - doomed \_\_\_\_\_ a strang - er \_\_\_\_\_ to re - pose, no

T *ff*  
fore - doomed \_\_\_\_\_ a strang - er \_\_\_\_\_ to re - pose, no

Bar. *ff*  
fore - doomed \_\_\_\_\_ a strang - er \_\_\_\_\_ to re - pose, no

Vln. 1 *ff* *sfp*

Vln. 2 *ff* *sfp*

Vla. *ff* *sfp*

Vlc. *ff* *sfp*

Pno. *ff*

Sop. rest <sup>2</sup> the un - set - tled o cean knows.

Mez. rest <sup>2</sup> the un - set - tled o cean knows.

T. rest <sup>2</sup> the un - set - tled o cean knows.

Bar. rest <sup>2</sup> the un - set <sup>2</sup> - tled o cean knows.

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

Pno. *p* *mf* *ff*

*l.v.*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

This musical score page features nine staves. The vocal staves (Soprano, Mezzo, Tenor, Baritone) are at the top, each with a treble clef and a whole note on a ledger line below the staff. The instrumental staves follow: Violin 1 and Violin 2 (treble clef), Viola (alto clef), and Violoncello (bass clef). The Piano part is at the bottom, consisting of two staves with a grand staff brace. The Violoncello and Piano parts play a continuous eighth-note pattern in the left hand and a melody in the right hand. The Piano right hand has a long melodic line with a fermata at the end. The Viola and Violoncello parts have a similar melodic line with a fermata. The Violin 1 and Violin 2 parts have a similar melodic line with a fermata. The Soprano, Mezzo, Tenor, and Baritone parts are silent.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

This musical score page features nine staves. The vocal staves (Sop., Mez., T., Bar.) are at the top, each with a treble clef and a key signature of one sharp (F#). They contain whole rests for the first six measures. Below them are the string staves: Violin 1 and Violin 2 (treble clef), Viola (alto clef), and Violoncello (bass clef). The piano part is at the bottom, consisting of a grand staff with treble and bass clefs. The strings and piano play a complex, rhythmic pattern in the first measure, followed by a series of eighth and sixteenth notes with various articulations like accents and slurs. The key signature changes to two sharps (F# and C#) in the second measure and remains there.



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score for measures 872-877 is presented. The vocal parts (Sop., Mez., T., Bar.) are mostly rests. The instrumental parts (Vln. 1, Vln. 2, Vla., Vlc., Pno.) feature complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The piano part has a prominent bass line with many sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The image shows a musical score for a vocal quartet and orchestra. The vocal parts (Soprano, Mezzo, Tenor, Baritone) are all silent, indicated by whole rests. The instrumental parts include Violins 1 and 2, Viola, Violoncello, and Piano. The strings play a rhythmic pattern of eighth notes with accents. The piano part features chords and single notes with accents.



Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score for page 214, measures 1 through 6, is presented. The vocal parts (Soprano, Mezzo, Tenor, and Baritone) are currently silent, each marked with a whole rest. The instrumental ensemble consists of Violin 1, Violin 2, Viola, Violoncello, and Piano. Violin 1 and Viola play a rhythmic pattern of eighth and sixteenth notes. Violin 2 plays a similar pattern but with a different melodic line. The Piano part is more complex, featuring chords and moving lines in both the right and left hands, providing a harmonic foundation for the instrumental ensemble.

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

Sop. While o'er <sup>2</sup>the dark a - byss we roam,

*mp*

Mez. While o'er <sup>2</sup>the dark a - byss <sup>2</sup>we roam,

T.

Bar.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

Pno. *p*

Sop. *mp* per - haps \_\_\_\_\_ <sup>2</sup>what - e'er the pi - lots \_\_\_\_\_

Mez. *mp* per - haps \_\_\_\_\_ what - e'er \_\_\_\_\_ the pi - lots \_\_\_\_\_

T

Bar.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Pno.

Sop. *f*  
 say, we saw the sun de - scend

Mez. *f*  
 say, we saw the sun de - scend

T  
 8

Bar.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Pno. *f*



Sop. *mf*  
 — in gloom, — no — more — to

Mez. *mf*  
 — in gloom, — no more to

T

Bar.

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

Pno. *pp* *mf*

Sop. see his ri - <sup>2</sup>sing ray, *mp* but bu <sup>2</sup>ried

Mez. <sup>2</sup> <sup>2</sup> see his ri - sing ray, *mp* but bu - ried

T.

Bar.

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vlc. *pp*

Pno. *pp* *Red.*

\*

Sop. *mf* low by far <sup>2</sup> too deep, *mp* on co - ral <sup>2</sup> beds  
 Mez. *mf* low by far <sup>2</sup> too deep, *mp* on co - ral <sup>2</sup> beds  
 T.   
 Bar.   
 Vln. 1 *mf* *p*  
 Vln. 2 *mf* *p*  
 Vla. *mf* *p*  
 Vlc. *mf* *p*  
 Pno. *mf* *mp*

The musical score is for a vocal and instrumental ensemble. The vocal parts (Soprano, Mezzo-soprano, Tenor, and Baritone) are in G major and 4/4 time. The lyrics are: "low by far too deep, on coral beds". The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Piano) are also in G major and 4/4 time. The piano part features a rhythmic pattern in the right hand and sustained chords in the left hand. The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano) and *p* (piano).

**Rit. poco a poco**

Sop. *p*  
un - pi - tied sleep.

Mez. *p*  
un - pi - tied sleep.

T

Bar.

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vlc.

**Rit. poco a poco**

Pno. *p*

Sop.

Mez.

T

Bar.

*mf* But

*mp* But what a

*mp* *mf* But what a strange un - coast - ed

Vln. 1

Vln. 2

Vla.

Vlc.

*mf* *pp*

*mf* *pp*

*mf* *pp*

*mf* *pp*

Pno.

**Meno mosso** ♩ = 96

*mf*

\*

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

what a strange un\_\_ coast - ed strand\_\_\_\_\_ is that where fate per mits no day.\_\_\_\_\_

*mf* strange un - coast - ed strand\_\_\_\_\_ is that where fate per - mits\_\_\_\_\_ no day.\_\_\_\_\_ *p*

strand\_\_\_\_\_ is that where fate per - mits no day.\_\_\_\_\_ *p* *f* No

225

Sop. *p* What pi - lot\_\_\_ shall ex - plore that realm? \_\_\_ *mf* What new Co - lum-bus take \_\_\_ the

Mez. *p* What pi - lot\_\_\_ shall ex - plore that realm? \_\_\_ *mf* What new Co - lum-bus take \_\_\_ the

T *p* What pi - lot\_\_\_ shall ex - plore that realm? \_\_\_ *mf* What new Co - lum-bus take \_\_\_ the

Bar. *p* What pi - lot\_\_\_ shall ex - plore that realm? \_\_\_ *mf* What new Co - lum-bus take \_\_\_ the

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *mf*

Vlc.

Pno. *ff* *mf*

Reo.



987 **Subito tempo primo**

Sop. helm? While

Mez. helm? While

T. helm? While

Bar. helm? While

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vlc. *f* *ff*

Pno. *ff* **Subito tempo primo**

The musical score is for a vocal quartet and orchestra. The vocal parts (Soprano, Mezzo, Tenor, Baritone) sing 'helm?' and 'While'. The instrumental parts (Violins 1 & 2, Viola, Violoncello, Piano) provide accompaniment. The score includes dynamic markings like *ff* and *f*, and a tempo change to 'Subito tempo primo'.

Sop.

death \_\_\_\_\_ and \_\_\_\_\_ dark - ness both \_\_\_\_\_ 2 sur -

Mez.

death \_\_\_\_\_ and \_\_\_\_\_ dark - ness both \_\_\_\_\_ 2 sur -

T

8 death \_\_\_\_\_ and \_\_\_\_\_ dark - ness both \_\_\_\_\_ 2 sur -

Bar.

death \_\_\_\_\_ and \_\_\_\_\_ dark - ness both \_\_\_\_\_ 2 sur -

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*f*

8

7

8

5

The image shows a page of a musical score. The top section contains four vocal staves: Soprano (Sop.), Mezzo (Mez.), Tenor (T), and Baritone (Bar.). Each staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics for all vocal parts are: "death \_\_\_\_\_ and \_\_\_\_\_ dark - ness both \_\_\_\_\_ 2 sur -". Below the vocal staves are four instrumental staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). These staves also have a treble clef and a key signature of three sharps. The bottom section is for the Piano (Pno.), which has a grand staff (treble and bass clefs) and a key signature of three sharps. It begins with a forte (*f*) dynamic. The piano part includes several musical notations: a slur over a sequence of notes, a bracketed eighth-note figure labeled "8", a bracketed eighth-note figure labeled "7", and another bracketed eighth-note figure labeled "8". A fifth-note figure labeled "5" is also present. The page number "228" is centered at the bottom.

Sop.  
 round and tem \_\_\_\_\_ 4 pests rage with

Mez.  
 round and tem \_\_\_\_\_ 4 pests rage with

T  
 round and tem \_\_\_\_\_ 4 pests rage with

Bar.  
 round and tem \_\_\_\_\_ 4 pests rage with

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

Sop. law <sup>2</sup> - less \_\_\_\_\_ power \_\_\_\_\_ of friend - ship's

Mez. law <sup>2</sup> - less \_\_\_\_\_ power \_\_\_\_\_ of friend - ship's

T. law <sup>2</sup> - less \_\_\_\_\_ power \_\_\_\_\_ of friend - ship's

Bar. law <sup>2</sup> - less \_\_\_\_\_ power \_\_\_\_\_ of friend - ship's

Vln. 1 <sup>2</sup>

Vln. 2 <sup>2</sup>

Vla. <sup>2</sup>

Vlc. <sup>2</sup>

Pno. <sup>4</sup> <sup>5</sup> <sup>7</sup>

Sop. voice \_\_\_\_\_ 2 I hear no sound.

Mez. voice \_\_\_\_\_ 2 I hear no sound.

T. voice \_\_\_\_\_ 2 I hear no sound.

Bar. voice \_\_\_\_\_ 2 I hear no sound.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Pno. *mf*

7 9 4 4

1003 *mf*

Sop. No com - fort in this

Mez. No com - fort in this

T No com - fort in this

Bar. No com - fort in this

Vln. 1 1003

Vln. 2

Vla.

Vlc.

Pno. 1003

Detailed description: This page of a musical score covers measures 1003, 1004, and 1005. The vocal parts (Soprano, Mezzo-soprano, Tenor, and Baritone) all sing the same lyrics: "No com - fort in this". The melody for all vocal parts is identical, starting on a half note G4 (F#4 in the key of D major) and moving stepwise up to a half note D5. The instrumental parts include Violin 1, Violin 2, Viola, Violoncello, and Piano. Violin 1 has a melodic line with some grace notes. Violin 2, Viola, and Violoncello play a steady eighth-note accompaniment. The Piano part features a complex texture with sixteenth-note runs in the right hand and a more rhythmic bass line in the left hand.

1006

Sop. 2  
dread - ful hour.

Mez. 2  
dread - ful hour.

T 8 2  
dread - ful hour.

Bar. 2  
dread - ful hour.

Vln. 1 1006  
*f* *mp*

Vln. 2  
*f* *mp*

Vla.  
*f* *mp*

Vlc.  
*f*

Pno. 1006  
10  
*f*

Sop. *f* What friend \_\_\_\_\_ ship can \_\_\_\_\_  
 Mez. *f* What friend \_\_\_\_\_ ship can \_\_\_\_\_  
 T. *f* What friend \_\_\_\_\_ ship can \_\_\_\_\_  
 Bar. *f* What friend \_\_\_\_\_ ship can \_\_\_\_\_

Vln. 1 *f*  
 Vln. 2 *f*  
 Vla. *f*  
 Vlc.

Pno. *f*



1012

Sop. \_\_\_\_\_ in tem<sup>2</sup> pests \_\_\_\_\_ be? \_\_\_\_\_

Mez. \_\_\_\_\_ in tem<sup>2</sup> pests \_\_\_\_\_ be? \_\_\_\_\_

T \_\_\_\_\_ in tem<sup>2</sup> pests \_\_\_\_\_ be? \_\_\_\_\_

Bar. \_\_\_\_\_ in tem - pests \_\_\_\_\_ be? \_\_\_\_\_

Vln. 1 \_\_\_\_\_ *f* \_\_\_\_\_ *p*

Vln. 2 \_\_\_\_\_ *f* \_\_\_\_\_ *p*

Vla. \_\_\_\_\_ *f* \_\_\_\_\_ *p*

Vlc. \_\_\_\_\_ *f* \_\_\_\_\_ *p*

Pno. \_\_\_\_\_

1016 *mp*

Sop. What com - fort on this trou - bled \_\_\_\_\_

Mez. What com - fort on this trou - bled \_\_\_\_\_

T. What com - fort on this trou - bled \_\_\_\_\_

Bar. What com - fort on this trou - bled \_\_\_\_\_

1016 *mp* *f*

Vln. 1

Vln. 2

Vla. *mp* *f*

Vlc. *mp* *f*

1016 *mp* *f*

Pno.

1020

Sop. *f*  
sea?

Mez. *f*  
sea?

T *f*  
sea?

Bar. *f*  
sea?

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mf* *f*

Pno. *mp* *r.h. glis.*

## 1024

Pno.

1029

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

The musical score for measures 1029-1033 is arranged in two systems. The first system contains the vocal parts (Sop., Mez., T., Bar.) and the instrumental parts (Vln. 1, Vln. 2, Vla., Vlc.). The second system contains the piano part (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are mostly rests. The instrumental parts feature a rhythmic pattern of eighth notes in the strings and piano, with long melodic lines in the violins and cello.

1034

Sop.

Mez.

T

Bar.

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mp*

*p*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

The

1039

Sop.

Mez.

T

8 bark ac - cus - tomed to o - bey,

Bar.

Vln. 1

3

mf

p

Vln. 2

mf

p

Vla.

mf

p

Vlc.

3

mf

Pno.

1039

mf

1045

Sop.

Mez.

T

Bar.

no more the trem - bling pi - lot's \_\_\_\_\_ guide. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

*mf* *p*

*mf* *p*

*mf* *p*

*p* *mf*

*pp* *mp*





1057

Sop.

Mez.

T. *mf*  
while moun-tains burst on ei - ther side, \_\_\_\_\_

Bar.

Vln. 1 *sf* *pp*

Vln. 2 *sf* *pp*

Vla. *sf* *pp*

Vlc. *sf* *pp*

Pno. *sf* *mf* *f*

**Subito piu mosso** ♩ = 96

245



**Subito tempo primo**

1076

Sop.

Mez.

T

Bar.

1076

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*mp*

*ff*

**Subito tempo primo**

1076

Pno.

*f*

*mp*

*ff*

*Rea.*

\*

## XII. Science, Favorable to Virtue (chorale)

**1081** Stately, occasional rubato  $\text{♩} = 48$

Sop. *mp* This mind, in this un-cer-tain state, is anx-ious to in-ves-ti-gate all

Mez. *mp* This mind, in this un-cer-tain state, is anx-ious to in-ves-ti-gate all

T *mp* This mind, in this un-cer-tain state, is anx-ious to in-ves-ti-gate all

Bar. *mp* This mind, in this un-cer-tain state, is anx-ious to in-ves-ti-gate all

Vln. 1 *1081*

Vln. 2

Vla.

Vlc.

*1081* Stately, occasional rubato  $\text{♩} = 48$

Pno.

1086

Sop. know - ledge through cre - a - tion sown, and would no a - tom leave un - known. So

Mez. know - ledge through cre - a - tion sown, and would no a - tom leave un known. So

T know - ledge through cre - a - tion sown, and would no a - tom leave un known. So

Bar. know - ledge through cre - a - tion sown, and would no a - tom leave un - known. So

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

1086

The image shows a musical score for a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano, Mezzo, Tenor, Bass) are written in four staves, each with a treble clef. The lyrics are: "know - ledge through cre - a - tion sown, and would no a - tom leave un - known. So". The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Piano) are written in five staves. The Piano part is written in grand staff (treble and bass clefs). The score is divided into measures by vertical bar lines. The first measure of each staff contains a measure rest, indicated by a horizontal line with a vertical tick mark. The measure number 1086 is written above the first measure of each staff.

1090

Sop. warm, so ar - dent in re - search, to wis - dom's source she fain would march; and

Mez. warm, so ar - dent in re - search to wis - dom's source she fain would march; and

T warm, so ar - dent in re - search to wis - dom's source she fain would march; and

Bar. warm, so ar - dent in re - search to wis - dom's source she fain would march; and

1090

Vln. 1

Vln. 2

Vla.

Vlc.

1090

Pno.



1093

Sop. find by stu - dy, toil, and care the se - crets of all na - ture there. Vain

Mez. find by stu dy, toil, and care the se - crets of all na - ture there. Vain

T find — by stu dy, toil, — and care the se - crets of all na - ture there. Vain *(melody in tenor)*

Bar. find by stu - dy — toil, and care the se - crets of all na - ture there. Vain

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

1093

Sop. wish, to fa - thom all we see, for na - ture is all my - ste - ry; the

Mez. wish, to fa - thom all we see, for na - ture is all my - ste - ry; the

T wish, to fa - thom all we see, for na - ture is all my - ste - ry; the

Bar. wish, to fa - thom all we see, for na - ture is all my - ste - ry; the

Vln. 1 1097

Vln. 2

Vla.

Vlc.

Pno. 1097

1101

Sop. *mf* *p* *mf*  
mind, though perch'd on ea-gle's wings, with pain sur-mounts the scum of things. Her

Mez. *mf* *p* *mf*  
mind, though perch'd on ea-gle's wings, with pain sur-mounts the scum of things. Her

T *mf* *p* *mf*  
mind, though perch'd on ea - gle's wings, with pain sur-mounts the scum of things. Her

Bar. *mf* *p* *mf*  
mind, though perch'd on ea-gle's wings, with pain sur-mounts the scum of things. Her

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

1101

1105

Sop. know - ledge on the sur face floats, of things su - preme she dreams or dotes;

Mez. know - ledge on the sur - face floats, of things su - preme she dreams or dotes;

T. know - ledge on the sur - face floats, of things su - preme she dreams or dotes;

Bar. know - ledge on the sur - face floats, of things su - preme she dreams or dotes;

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

1109

*p* *mf*

Sop. Flut-ter-ing — a - while, she soon de - scends, and all in dis - ap - point - ment

Mez. Flut-ter-ing — a - while, she soon — de - scends, and all in — dis - ap - point - ment

T Flut-ter-ing — a - while, she soon de - scends, and all in dis - ap - point - ment

Bar. Flut-ter-ing — a - while, she soon de - scends, and all in — dis - ap - point - ment

1109

Vln. 1

Vln. 2

Vla.

Vlc.

1109

Pno.

1112 1113

Sop. *p* *mf*  
 ends. And yet this proud, this strong de - sire, such ar - dent long - ings to a -

Mez. *p* *mf*  
 ends. — And yet this proud, this strong de - sire, such ar - dent long - ings to a -

T *p* *mf*  
 ends. And yet this proud, this strong de - sire, such ar - dent long - ings to a -

Bar. *p* *mf*  
 ends. (melody in baritone) And yet this proud, this strong de - sire, such ar - dent long - ings to a -

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

Pno. 1112

1116

Sop. spire, \_\_\_\_\_ prove that this weak - ness \_\_\_\_\_ in the mind for

Mez. spire, \_\_\_\_\_ prove that this weak - ness \_\_\_\_\_ in the mind for

T. 8 spire, \_\_\_\_\_ prove that this weak - ness \_\_\_\_\_ in the mind for

Bar. spire, \_\_\_\_\_ prove that this weak - ness \_\_\_\_\_ in the mind for

Vln. 1 1116

Vln. 2

Vla.

Vlc.

Pno. 1116

1119

Sop. some wise pur-  
pose was de - signed. From ef - forts and at-tempts, like these,

Mez. some wise pur - pose was de - signed. From ef - forts and at-tempts, like these,

T. some wise pur-  
pose was de - signed. From ef - forts and at-tempts, like these,

Bar. some wise pur-  
pose was de - signed. From ef - forts and at-tempts, like these,

Vln. 1

Vln. 2

Vla.

Vlc.

Pno.

1119



1123 *p* *mf*

Sop. vir-tue is gained by slow de-grees; and sci-ence, which from truth she draws, stands

Mez. *p* *mf*

Mez. vir-tue is gained by slow de-grees; and sci-ence, which from truth she draws, stand

T *p* *mf*

T vir-tue is gained by slow de-grees; and sci-ence, which from truth — she draws, stand

Bar. *p* *mf*

Bar. vir-tue is gained by slow de-grees; and sci-ence, which from truth she draws, stand

1123 *p* *mf*

Vln. 1

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

1123

Pno.

Detailed description: This page of a musical score contains measures 1123 through 1126. It features four vocal parts (Soprano, Mezzo-soprano, Tenor, and Baritone) and five instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Piano). The key signature is one sharp (F#) and the time signature is 3/8. The vocal parts have lyrics in Italian. The instrumental parts provide harmonic support. The piano part is mostly silent, indicated by rests. Dynamics range from piano (p) to mezzo-forte (mf). The score is written for a full vocal quartet and a chamber orchestra.

1127 1129

*p* *mp*

Sop. firm on Rea-son and her cause. How - e - ver small, its use we find to  
(melody in soprano)

Mez. firm on Rea-son and her cause. How - e - ver small, its use we find to

T. firm on Rea-son and her cause. How - e - ver small, its use we find to

Bar. firm on Rea-son and her cause. How - e - ver small, its use we find to

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vlc. *p* *mp*

Pno. *p* *mp*

Leo. \*

1131 *mf*

Sop. tame and ci - vi - lize man - kind, to throw the bru - tal in - stinct by, to

Mez. tame and ci - vi - lize man - kind, to — throw the bru - tal in - stinct by, to

T. 8 tame and ci - vi - lize man - kind, to throw the bru - tal — in - stinct by, — to —

Bar. tame and ci - vi - lize man - kind, to throw the bru - tal in - stinct by, to

1131 *mf*

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

1131 *mf*

Pno.

\* Ped. \*

1135

Sop. ho - nor Rea - son, e're we die. The love - ly phil - an - thro - pic scheme (Great

Mez. ho - nor Rea - son, e're we die. The love - ly phil - an - thro - pic scheme (Great

T. ho - nor Rea - son, e're we die. The love - ly phil - an - thro pic scheme (Great

Bar. ho - nor Rea - son, e're we die. The love - ly phil - an - thro - pic scheme (Great

Vln. 1 1135

Vln. 2

Vla.

Vlc.

Pno. 1135

\* Red. \*

ff

ff

ff

ff

ff

ff

1139 *mf*

Sop. i - mage of the power su - preme,) on growth of sci - ence must de - pend; with

Mez. i - mage of the power su - preme,) on growth of sci - ence must de - pend; with

T. i - mage of the power su - preme,) on growth of sci - ence must de - pend; with

Bar. i - mage of the power su - preme,) on growth of sci - ence must de - pend; with

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Pno. *mf*

\* Ped. \*

1143

Sop. *pp*  
this all hu - man du - - - ties end.

Mez. *pp*  
this all hu - man du - - - ties end.

T *pp*  
this all hu - man du - - - ties end.

Bar. *pp*  
this all hu - man du - - - ties end.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

Pno. *p*

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X/2011 - IV/2012  
Austin, TX

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